UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

	SCHOOL OF MUSIC	7.7.1.1	
Gardencourt	Emily Davison Recital	Hall	January 7, 1965
	PROGRAM		
	12:15 p.m.		
Prelude and Fugue in G M	ajor, W.T.C. II	4	J. S. Bach
	Ronald Bedenbaugh, piar	no (Aldrich)	
O du mien holder Abendst An die Leier	ern (Romance) from Tannha	auser	.Richard Wagner .Franz Schubert
	William Huhn, baritone	(Smith)	
Lyrical Piece		t market an	. Wayne Barlow
	Bruce Busch, clarinet (Nylene Cotner, piano	Livingston)	
Danseuses de Delphes .			Claude Debussy
	Joyce Overstreet, piano	(Aldrich)	
Concerto No. 3 for Horn Romanza	Acetal Professional		Mozart
	William Hart, French ho Mary Kay Shields, piano	rn (Ball)	
Etudes-Tableaux, Opus 33, Etudes-Tableaux, Opus 33,	No. 8, G Minor) No. 7, E-flat Major)		Rachmaninoff
	Joyce Cornell, piano (Al	ldrich)	
Concerto in E Minor, Opus First movement (Allega	64		. Mendelssohn
	Noel Felde, violin (Klin Robert Smith, piano	g)	
Rhapsody, Opus 79, No. 1			. Brahms

Linda Rathbun, piano (Luvisi)

1:10 p.m.

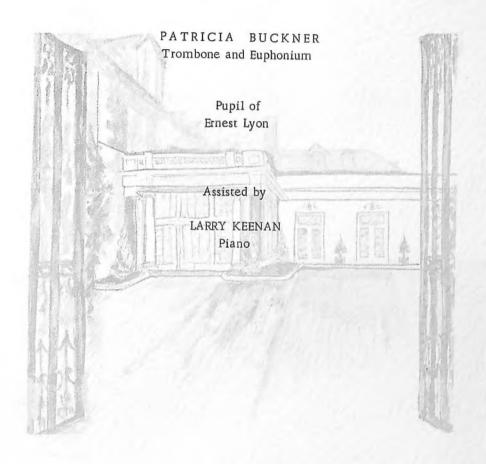
Pupils of Melvin Dickinson

Prelude and Fugue in A mi	nor J. L. Krebs
	James Waitt
Schmücke Dich, O Liebe Se Three Variations	eele
	Donna Fluhr
"Jesus Christus, unser He	iland" from Clavierubung III J. S. Bach
	David Doran
Fantasia No. 1 in F Minor	part of the second
	Evelyn Thoma
Sonata on the 94th Psalm Fugue	Julius Reubke
	Diane Redline
Dieu Parmi Nous	· · · · · · O. Messiaen
	Patricia Wilson
"Vater Unser im Himmelrei	ch" from Clavierubung III J. S. Bach
	B. T. Kimbrough, III

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital



Emily Davison Recital Hall January 8, 1965 8:30 p.m.

Trombone and Piano

Cavatine	
Cavatine	· · . C. Saint-Saens
Haste, ye Shepherds (Christmas Oratorio)	Bach
Behold! Behold!	Bach
'Tis Thee I Would Be Praising (Christmas Oratorio)	Bach
Sonata for Trombone and Piano Aria Interludio Passacaglia	· · Klaus George Roy
INTERM	ISSION
Euphonium	and Piano
Sonata No. 8 (originally for violin) edite Preludio Allemande Sarabanda Giga	ed by E. E. Lyon Corelli
Ricercar	
Grave	and a division of the same of
(U naccomp	panied)
Sonata VI	Galliard

Steinway Piano

University of Louisville School of Music



Gardencourt Davison Recital Hall January 10, 1965 3:30 p.m.

Sonata in A Major . . . Antonio Vivaldi Preludio a capriccio Corrente Giga Sonata No. 1 (unaccompanied) . Johann Sebastian Bach Adagio Fuga Siciliana Presto Sonata... Claude Debussy Allegro Vivo Intermède Finale

INTERMISSION

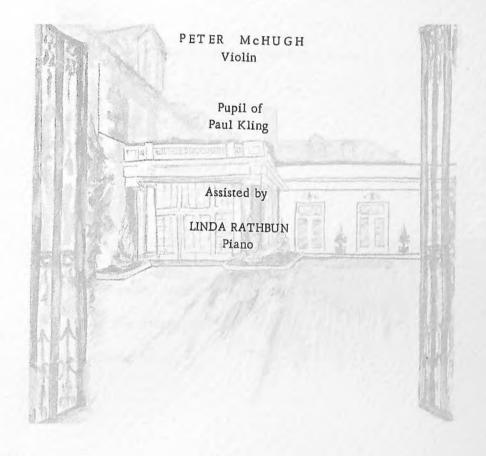
Concerto No. 5 (Turkish) K. 219 Wolfgang Amadeus Mozart Allegro Aperto Adagio Rondo

University of Louisville Orchestra James Livingston, Conductor

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital



Emily Davison Recital Hall January 15, 1965 8:30 p.m.

Sonata in E-flat, Op. 11, No. 1 Paul Hindemith
Frísch
Im Zeitmass eines langsamen, feierlichen Tanzes
Ciaccona, from the D minor Partita J. S. Bach
INTERMISSION
Conata in A, Op. 47 L. van Beethoven
Adagio sostenuto, Presto
Andante con Variazioni
Finale, presto

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

SENIOR RECITAL



Emily Davison Recital Hall January 22, 1965 8:30 p.m.

Sonata in F Major, Opus 24 Beethoven
Allegro Adagio molto espressivo Scherzo (Allegro molto) Rondo (Allegro ma non troppo)
I Palpiti Paganini
INTERMISSION
Sonata No. 1 in G Minor for Unaccompanied Violin Bach
Adagio Fuga (Allegro) Siciliano Presto
Rumanian Folk Dances Bartók
Joc Cu Bâtă Brâul Pe Loc Buciumeana Poargă Românească Maruntel

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

Students

in

Recital

GARDENCOURT Emily Davison Recital Hall

Lightly Row	· · · · · · · · · · Folk Song
	Mark Royster, violin (Schneider)
Long Long Ago	Bayly
	Miriam Basham, violin (Schneider) Accompanist, Virginia Schneider
Andantino .	· · · · · · · · · · · Suzuki
	David Post, violin (Schneider) Accompanist, Virginia Schneider
Three Minuets The Happy Far	
	Glen Asch, violin (Schneider) Accompanist, Anna Asch
Waltz	· · · · · · · · · · · · · · · Brahms
	Raymond Comingore, viola (Schneider) Accompanist, Virginia Schneider
Perpetual Mot	ion Suzuki
	Cheri Lyon, violin (Schneider) Accompanist, Virginia Schneider

Aria Con Variazioni G. F. Handel Theme-Var. I, III, IV

Kurt Segerberg, trumpet (McGuffey) Accompanist, Mary Raper

Boston Fancy American Folk Dance
Hal Newman, viola (Schneider)
Accompanist, Fraulein Phillips

Adagio from Concerto No. 2 Seitz

Marlene Berman, viola (Schneider)
Accompanist, Mrs. Berman

English Suite . . transcribed R. Bernard Fitzgerald
Prelude
Pastoral
Finale

John McGlothlin, trumpet (Raper) Accompanist, Mary Raper

Steinway Piano

This is the fifth Preparatory recital of the 1964-65 season. The next recital will be held on January 30th.

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

Produced and Staged by

presents

JAN. 23, 1965

Season 1964-1965

BORIS GOLDOVSKY

GOLDOVSKY OPERA THEATER

(Goldovsky Opera Institute, Inc.) Boris Goldovsky, Artistic Director

presents

DON PASQUALE

Comic Opera in 3 Acts and 5 Scenes

Music by GAETANO DONIZETTI

Text by Ruffini and Donizetti after Anelli

English Version by Boris Goldovsky and Sarah Caldwell

Dotto Composition
Conducted by ROSS REIMUELLER
Associate Conductor EDWARD ALLEY
Production Designed by RAYMOND SOVEY
The Goldovsky Opera Theater uses no understudies. To insure uniformity of artistic results, singers of equal stature alternate in principal roles. Should any cast changes be necessary, alternates—not understudies—are used.
CAST OF CHARACTERS
Don Pasquale, an old and crusty bachelor RICHARD ALLEN J. B. DAVIS
Doctor Malatesta, Don Pasquale's friend and RONALD HOLGATE family physician
Ernesto, Don Pasquale's nephew, in love with Norina LOWELL HARRIS JAMES WILSON
Norina, an enterprising young widow, in love with Ernesto . LINDA NEWMAN TERESA ORANTES
The Notary MICHAEL TRONZO
The Majordomo DAVID HILFREICH
Two Servants ROBERT POMEROY CARL RENNERT
Norina's maid JOYCE SPELVIN
The Milliner, The Jeweler, etc Members of the Opera Theater
The action takes place in Rome, in the early 1800's.
Act I, Scene I — Don Pasquale's Library. Scene II — Norina's Boudoir.
Act II, — Don Pasquale's Salon.
Act III, Scene I — Don Pasquale's Library. Scene II — Garden outside Don Pasquale's mansion.

MUNITY CONCERT SERVICE ted with JMBIA ARTISTS MANAGEMENT INC. Vest 57th Street, New York 19, N.Y.

There will be a twelve-minute intermission between acts, and short pauses between scenes.

SYNOPSIS OF "DON PASQUALE"

ACT I

The wealthy old bachelor Don Pasquale wishes his nephew Ernesto to marry a rich and noble lady. Ernesto refuses to do this, explaining that he is in love with a charming though impecunious young widow named Norina. Provoked by his nephew's disobedience Don Pasquale decides to get married himself thereby disinheriting his nephew.

Don Pasquale's physician, Malatesta, intent upon helping the young couple, pretends to have discovered a suitable fiancee for Don Pasquale, in the person of his own sister, Sophronia, who is being educated in a convent. When informed of his uncle's forthcoming marriage to Malatesta's sister, the crushed Ernesto writes Norina a farewell note, telling her of his intention to leave Europe forever.

Next Malatesta persuades Norina to impersonate Sophronia and to go through a mock ceremony with Don Pasquale. Urged on by her love for Ernesto, Norina consents to play the part.

ACT II

Norina's modesty, simplicity of manners and loveliness so fascinate the old man that he falls into the trap and proposes to her!

The unexpected arrival of Ernesto threatens to upset everything by revealing "Sophronia's" true identity, but Malatesta manages to restrain the young man who consents to serve as witness to the marriage contract. Besides appointing Norina his heiress, Don Pasquale at once makes her absolute mistress of his fortune. Having attained her aim, Norina proceeds to make Don Pasquale's life miserable. She squanders his money and treats him in a most humiliating and offensive manner.

ACT III

The climax is reached when Don Pasquale discovers a billet-doux revealing that Sophronia has arranged a secret meeting with her lover to take place in the garden that night. Malatesta is summoned and advises Don Pasquale to catch the guilty wife with her lover and to drive her from the house.

In the final scene, the lovers meet in the garden, but Malatesta helps Ernesto escape unseen. He then advises Pasquale to avenge himself by giving his consent to Ernesto's marriage with Norina. This, according to Malatesta, would bring another young woman into the house, and make Sophronia's position less pleasant. Remaining in character, Sophronia objects to this plan and threatens to leave Don Pasquale forever. The old gentleman can think of nothing more desirable than having Sophronia go, and gladly seconds Malatesta's proposal. He is surprised, but by no means disappointed, when it turns out that Sophronia and Norina are one and the same. In the end all join in singing the moral to the story, namely that it is sheer madness for an old man to take a young wife!

GOLDOVSKY GRAND OPERA THEATER

THE GOLDOVSKY GRAND OPERA THEATER is actually the national touring name for the Goldovsky Opera Institute, Incorporated, formerly the New England Opera Theatre, Inc. Founded by Boris Goldovsky in Boston in 1946, the Goldovsky Opera Theater has already outlasted any resident opera company in the history of a city where opera in English was given as far back as the 1890's.

Thirty-six operas have been produced by the Opera Theater thus far in Boston, and its eight previous national tours, all of which have been sold-out successes, have offered over 450 performances of 8 operas in the leading cities of over 40 states.

While such operatic staples as "The Barber of Seville," "Don Giovanni," Rigoletto," "Carmen," "La Bohème," and "La Traviata" are included in the repertoire of the Goldovsky Opera Theater, the organization has expended more than half of its time and budget on works that are rarely or never publicly performed elsewhere

in this country. Rossini's "The Turk in Italy" received its first American production in 120 years by this group, while such works as Britten's "Albert Herring" and Mozart's "Idomeneo" and "Finta Giardinera" were given their U.S. premieres by the Goldovsky Opera Theater.

From the very beginning, improvements in accepted methods of producing and presenting opera have been the goal of the Opera Theater. Some have produced daring innovations in the art of opera production, such as the unique fibreglass acoustical ceiling used in all performances that permits perfect balance between singers and orchestra at all times. New techniques for training singers and conductors, as well as special emphasis on dramatic ability and the use of specially prepared English versions of all operas combine to achieve the basic creed of the Goldovsky Opera Theater". . . That opera, sung in fluent and understandable English, and presented with dramatic realism, is a thoroughly enjoyable experience."

Staff for the Goldovsky Grand Opera Theater

Tour Director	Edward Alley
Stage Manager	
Master Carpenter	Paul Tolleson
Master Electrician	Maryin White
Master Property Man	Ralph Ancelle
Wardrobe Mistress L	oretta Tolleson
Additional Costumes by Brooks-Van	Horn Costumes

The Steinway is the official piano of the Louisville Community Concert Association. The Steinway is sold at Shackelton's.

BORIS GOLDOVSKY'S OPERA THEATRE is managed HERBERT BARRETT MANAGEMENT 250 West 57th Street

NEW YORK 19, N. Y.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students

of

DORIS KEYES

Emily Davison Recital Hall

Song of the Gondolier Frances Clark Library Elfin Pranks Frances Clark Library
Steven Geoghegan
Down in the Valley American March of the Polar Bears Bernice Frost
Thomas McAninch
Minuet, K. l
Linda Klein
Minuet in G major J. S. Bach German Dance
Kathy Lang
Soldier's March, from Op. 68
Rebecca Tomes
Allegretto (from Sonatina, Op. 136, No. 1) . Reinecke My First Ball, from Op. 123 Gretchaninov
Barbara Ericksen
A Little Song, from Op. 27 Kabalevsky The Doll's Burial, from Op. 39 Tschaikovsky
Phyllis Hurtgen
Ballad, Op. 100, No. 15 Burgmuller
Lenn Schramm

Allegro (from Sonatina, Op. 88, No. 1 Kuhlau
Marjorie Singler
Elfin Dance, from Op. 12 Grieg
Deborah Allinger
Solfeggietto K. P. E. Bach
Beverly Lang
Three Waltzes, Op. 9 Schubert
Elizabeth Cusick
Papillon (Butterfly), Op. 43, No. 1 Grieg
Heidi Fulkerson
Two-part Invention, No. 4 in D minor J. S. Bach
Susan McAninch
Valse in E minor, Posthumous Chopin
Bonnie Corum
Little Prelude in C minor J. S. Bach
From an Indian Lodge (from Woodland Sketches, Op. 51) MacDowell
Ofelia Fernandez-Canal
Impromptu, Op. 90, No. 4 Schubert
Gregory Fulkerson
Sonatine

Jane Mertl

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Piano Pupils of DORIS OWEN

Davison Recital Hall

Sarabande in D minor with two variations . Handel Six Variations in G major Kuhlau
Ellesa High
Evening in the Country Bartok
Peggy McMillan
Sonatina in D major Clementi Allegro
Elizabeth MacDonald
Entrance (from Forest Scenes) Schumann
Nancy Shiffler
Prelude in F major Bach Etude in B minor
Ellen Fliegelman
Sinfonia in B minor Bach
Louise Weisser
Prelude in E minor Bach Divertimento in C major
Venetian Boat Song in F-sharp minor Op. 30, No. 6 Mendelssohn
Lynn Webster

Prelude in G minor, Op. 23, No. 5 Rachmaninoff
Lorna Griffitt
Voiles Debussy
John Cofer
French Suite in G major
Frona Murphy
Sonatina

Leslie Knox

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students

in

Recital

GARDENCOURT Emily Davison Recital Hall

Andante et Allegro Barat
Charles Carlile, trombone (Lyon) Accompanist, Lorna Griffitt
Tantasiestücke, Op. 12 Schumann Warum Traumes Wirren
Jennifer Ginther, piano (Aldrich)
French Suite in E major Bach Allemande Sarabande Gavotte Menuet Gigue
Minstrels Debussy Frances Morris, piano (Aldrich)
Rondo grazioso from Sonatina Op. 266, No. 1 . Lichner
Patricia Clark, piano (Gilligan)
Arietta, Op. 12 Grieg Divertimento in C major

Susan Stone, piano (Ossman)

Sonata III
Raymond Cissell, trombone (Lyon) Accompanist, Frances Morris
Tambourin Daquin Variations English
David Skerlong, piano (Ossman)
Dr. Fell
Kathryn Glass, piano (Ossman)

Steinway Piano

This is the sixth Preparatory recital of the 1964-65 season. The next recital will be held on February 13.

KENTUCKY OPERA ASSOCIATION OF LOUISVILLE

MORITZ BOMHARD, Director

and

UNIVERSITY OF LOUISVILLE

present

OEDIPUS REX

Music I. STRAVINSKY Libretto

J. COCTEAU

SERENDIPITY

Music

O. RESPIGHI

CHOREOGRAPHY

F. NAULT



BROWN THEATRE

FEBRUARY 2, 3, 1965

8:00 P.M.

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- Frank Blair
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- Bob Kay
- Ryan Halloran
- Bill Gladden
- Ed Kallay
- Andy Chappell
- Joe Knight
- Jim Carrigan
- Art Metzler
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ABOUT OEDIPUS

The legendary story of King Oedipus, tragic ruler of Thebes in ancient Greece, who unwittingly murdered his father and married his own mother, has fascinated the minds of the Western World for the incredibly long time of almost thirty centuries. Some say it's the strength of the legend portraying the inexorable grip in which fate holds man, others see in it a great piece of literature, and then, particularly in recent years, we are told that non of us can entirely escape some degree of identification with Oedipus, who, probably for all time to come, will be the symbol of the common tendencies of exaggerated love for one's parent of the opposite sex, and the rebellious resentment against the parent of one's own sex. Whatever the reason may be, we have accepted the Oedipus legend as one of the great classic tales of all times.

The first unified artistic expression of it came from the illustrious hand of Sophocles (496-401 B.C.). From that time on, subsequent writers helped themselves freely, used what appealed to them, left out what seemed superfluous, changed and added as they saw fit. The Cocteau-Stravinsky version is no exception. Cocteau, the famous French playwright, poet, movie director and artist, took some striking liberties with his source. To make the literary material serve as an operatic libretto, he had to sacrifice the original dimensions of Sophocles' protean tragedy, and preserve only the essential structure of the Greek play. It consists of six parts:

- I. The chorus, representing the citizens of plague-ridden Thebes, implores Oedipus to save the city. Oedipus, proud of his recent victory in having vanquished the Sphinx, promises.
- II. Creon, brother-in-law of Oedipus, has returned from Delphi, where he had consulted the oracle. The oracle demands that the murderer of King Laius be punished. Oedipus boasts of his skill in dealing with the unknown. He will find the assassin.
- III. Oedipus questions the great seer, Tiresias, but Tiresias, being knowledgeable of the full truth, refuses to answer. The silence angers Oedipus, and he accuses Tiresias and Creon of complicity in a plot to make Creon king in his stead. Revolted by the injustice of this accusation, Tiresias speaks: "This, then, is the meaning of the oracle: the assassin of King Laius is a King".
- IV. The dispute of the princes attracts Jocasta. She calms them, and shames them for raising their voices in a stricken city. She proves that oracles lie; for example, an oracle predicted that Laius would perish by the hand of a son of hers, whereas Laius was murdered by thieves at the crossing of three roads. Three roads...crossroads—mark well these words! They horrify Oedipus. He remembers how he killed an old man where three roads meet. If Laius of Thebes were that man, what then? He is afraid.
- V. The witness of the murder steps from the shadows—a messenger announces that King Polybus of Corinth is dead, reveals to Oedipus that he is only an adopted son of the King. Jocasta understands. She flees. Oedipus supposes that she is ashamed of being the wife of an upstart. Oh, this lofty, all-discerning Oedipus: he is in a snare. He alone does not know it. Then the truth strikes him.
- VI. "The divine Jocasta is dead", announces the messenger as he describes Jocasta's doom. He can scarcely open his mouth. The chorus takes part and helps him tell how the queen has hanged herself, and how Oedipus has pierced his eyes with her golden pin. King Oedipus shows himself to all: as a filthy beast, an incestuous monster, a fatherkiller, a fool. His people drive him (gently, very gently) away. Farewell, farewell, poor Oedipus. Farewell. We loved you.

As can be seen from this short description of Cocteau's version, only the most important events are retained. Cocteau and Stravinsky both strove after what they called "a certain monumental aspect". It entirely conforms with this idea that the work should be sung in Latin, thereby providing, in Stravinsky's words, "a medium not dead, but turned to stone, and so monumentalized as to have become immune from all risks of vulgarity". The composer also expresses his joy at being able to compose a dramatic work in a language whose "very nature imparts a lofty dignity".

"OEDIPUS REX"

The Cast

OEDIPUS REX	Don Petersen
JOCASTA	Toni Booker
CREON	Roy Samuelsen
TIRESIAS	Robert Fischer
MESSENGER	
SHEPHERD	Archie Kliewer
NARRATOR	Bill Gladden

The Southern Baptist Theological Seminary Male Chorale Prepared by Dr. John Sims

Conductor-Director	Moritz Bomhard
Technical Director	Richard I. Mix
Set Design	Moritz Bomhard
Costume Design	Ming Tyler Dick
Lighting	Richard I. Mix
Scenic Artist	Brooke Karzen
Masques designed and constructed by	Ming Tyler Dick
Wardrobe Mistress	
Costumes executed by	
Scenery built by	
	•

The Baldwin is the official piano and organ of the Kentucky Opera Association

THE KENTUCKY OPERA ASSOCIATION IS A MEMBER OF THE LOUISVILLE FUND.

* *

MEMBERS OF THE SOUTHERN BAPTIST SEMINARY MALE CHORALE

Dr. John Sims, Director

Ed Alexander Dennis E. Bilbo Paul T. Bowen Allen Cantrell Glenn Chandler Tommy Jameson Chen-Kuang Chang Walter Jessup Jim Coleman Bill Curl W. J. Davis

Edward W. Dirksen Fred Linkenhoker Charles Edwards Edward W. Ferrell Carroll T. Harris David Johnson Norman G. Johnson Wayne C. Roberts Allen R. Keathley Don Snell

Carroll Logan Charles Lowery Jerry Matthews Royce McNeal Allen Orr Clay Reeder

Noah Srygley Tommy Storey H. Ellis Stout Douglas Stow John Trantham H. Robert Vansant Bob Webster Robert K. Wheeler Lester Williams Charles Yarborough On receiving the translation into Latin, Stravinsky professed himself delighted at its "statuesque plasticity and stately bearing, entirely in keeping with the majesty of the ancient legend". Monumentalized, turned to stone, statuesque, lofty dignity, stately bearing, majesty — these are the terms in which Cocteau and Stravinsky speak of the libretto of, "Oedipus Rex".

The impulse to turn Sophocles' Oedipus to stone received formal expression in the staging of the opera, which was to be entirely static. The sole external actions permitted were entrances and exits; otherwise, the masked characters were to move only arms and heads. Significantly, the stage directions define the wanted effect as that of "living statues". Stravinsky himself, has suggested the attraction for him of a staging designed to "concentrate the attention of the audience on the music itself, which would thus become both words and action".

"A telling argument for the static production can be found in the relation of staging to theme. In a play that focuses on man's inability to escape his fate, there is symbolic force in the sight of the characters frozen into unchangeable patterns". (Georges Edelen).

On the face of it, it would seem that, "Oedipus Rex" thwarts every operatic convention. Here all is static, yet the work is not only a musical masterpiece, but a theatrical one as well, and can prove a deeply moving experience. We learn all about Oedipus and the other characters from the vocal lines they are given to sing, and the drama, though not acted out physically, becomes radiantly alive.

* * *

ABOUT THE ARTISTS IN, "OEDIPUS REX"

DON PETERSEN, a native of San Francisco, was a finalist in the 1960 Metropolitan Opera Regional Auditions in Chicago, and winner of the Laun Central Regional Award. He is probably best remembered in Louisville for his outstanding job as King of the WHAS Crusade for Children a few years ago.

TONI BOOKER makes frequent appearances with the Choral Union and the K.O.A., and is soloist at the First Unitarian Church and Temple Adath Israel, as well as with the Frankfort and Louisville Bach Societies. She was one of the winners of the 1964 Metropolitan Opera Auditions here, and now teaches at the U. of L. School of Music.

ROY SAMUELSEN emigrated to this country from Norway in 1950, and, after college, two years with the U. S. Army and advanced vocal study under such teachers as Lotte Lehmann, rapidly became involved in a wide range of musical activities. Winner of numerous awards in California, Utah, New York and Louisville, Mr. Samuelsen now teaches at Indiana University.

ROBERT FISCHER, K.O.A.'s most frequent performer, can claim an extensive and varied background in both serious and popular music, having sung over 32 operatic roles, and having appeared in 85 summer stock musicals and on Broadway. He is now on the faculty of Ursuline College.

HUGH T. McELRATH has been a member of the Music School faculty of the Southern Baptist Theological Seminary since 1948. He has been a frequent soloist in oratorio and cantata presentations in Louisville and throughout the South, and has appeared locally with both the Choral Union and the K.O.A.

ARCHIE KLIEWER, also a member of the Seminary Music School faculty, has done much radio, concert and TV work, and sung with major oratorio societies. Louisville audiences may recall his appearance as tenor soloist with the Louisville Orchestra in their recent performance of the Beethoven Ninth.

BILL GLADDEN is widely known in the Kentuckiana area through his long association with WAVE, where he does both radio and television broadcasting, and has recently been promoted to Public Relations Manager. A graduate of Michigan State University where he received extensive voice training, Mr. Gladden participated in Chicago Civic Opera productions early in his career, which now impressively totals over twenty-five years.

SERENDIPITY

(a new ballet)

danced by

THE LOUISVILLE CIVIC BALLET COMPANY

FERNAND NAULT, Artistic Director

The word serendipity was coined by Hugh Walpole. He used it to describe the experience of a pleasant surprise in his story of three princes of Ceylon, then called Serendib, who went seeking a particular treasure, and in the course of their search, came upon things more valuable. In this humorous ballet, maidens, as always, seek their mates — the ideal cavalier. He, as it often turns out, is not as choice as the mate they find by chance.

I - Not-so-innocent Maidens

Saundra Ann Barry, Dottie Chapman, Virginia Everett, Bobbie Ann Freeman, Sandi Irvin, Nina Kasdan, Nancy Peters, Linda Rickert, Mikie Ann Riley, Jo Ann Shearer, Cathy Weis, Deborah Wisehart, Debbi Wood

II - Resistance - in vain

Bobbie Ann Freeman, George Bunt

Nancy Peters, Jo Ann Shearer, Deborah Wisehart

III - Day dream

William Evans

Virginia Everett, Sandi Irvin, Nina Kasdan, Mikie Ann Riley George Bunt, Robert Hitt, Mainard

IV - Love - the healer

Mary Lou Kelley, Mainard

Saundra Ann Barry, Dottie Chapman, Linda Rickert, Debbi Wood

V - Love - the possessor

Virginia Everett, William Evans

Nancy Peters, Jo Ann Shearer, Deborah Wisehart

VI - New Maiden - new cycle

Cathy Weis

George Bunt, William Evans, Robert Hitt, Mainard Saundra Ann Barry, Dottie Chapman, Virginia Everett, Bobbie Ann Freeman, Sandi Irvin, Nina Kasdan, Nancy Peters, Linda Rickert, Mikie Ann Riley, Jo Ann Shearer, Deborah Wisehart, Debbi Wood

Choreography	Fernand Nault
Conductor	Moritz Bomhard
Decor & costumes	Ming Tyler Dick
Lighting	Richard I. Mix

Decor executed by

Ming Tyler Dick and the Art Center Theatre Design Class

Costumes executed by
Dolores L. Schaeffer, Ming Tyler Dick and the
Art Center Theatre Design Class

* * *

The Louisville Civic Ballet Company was founded by and is sponsored by The Louisville Dance Council, a member of the Louisville Fund and of the Southeastern Regional Ballet Festival Association.

GREATER LOUISVILLE MUSIC TEACHERS' ASSOCIATION

presents



Gardencourt
Emily Davison Recital Hall
February 5, 1965
11:00 a.m.

Chaconne			•	•	. G	. F. H	andel
Sonata	٠		Pε	ggy	Glanv	rille -	Hicks
Intermezzo for Flute & Harp .		•	٠	•	Henr	ik And	lriessen
Les Cygnes for Flute & Harp .		•	٠	•	•	Henri	Busser
Entr'Acte for Flute & Harp	•	•	•	•	.]	acque	s Ibert
Chanson de la Nuit					Ca	rlos Sa	ılzedo

University of Louisville School of Music

presents

Jaka Kling, Harp Francis Juge, Flute

assisted by

Doris Keyes, Piano

James Livingston, Clarinet

Louisville String Quartet

Gardencourt Davison Recilal Hall February 7, 1965 3:30 fr.m.

Sonata for Flute and Harp Johann Baptist Krumpholtz Allegro moderato Romanze Tempo di minuetto (en Rondo)
Chaconne in C Major for Harp Georg Friedrich Handel
Reverie et Petite Valse for Flute and Piano Andre Caplet
Intermezzo for Flute and Harp Hendrik Andriessen Les Cygnes for Flute and Harp
INTERMISSION
Sonata for Harp .('53) P. Glanville-Hicks Saeta (Maestoso) Pastorale (Molto Tranquillo) Rondo
Sonata No. 1 for Flute and Piano
Introduction et Allegro for Harp, Flute, Clarinet and String Quartet Maurice Ravel

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital

PHILIP NOER, violin

ROBERT SMITH, piano

Class of Paul Kling

Emily Davison Recital Hall February 12, 1965 8:30 p.m.

Sonata No. 8 in G, Op. 30, No. 3	Beethoven
Sonata in B flat, K. 378	. Mozart
INTERMISSION	
Sonata in A, Opus 162, "Duo"	Schubert
Sonata	. Debussy

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

* * * GARDENCOURT * * *

Emily Davison Recital Hall

Volga Boat Song
Dana Johnson, piano (Lee)
Waltz, Op. 12
Sonatina in G major, Op. 36, No. 5 Clementi Presto
Barbara Schuhmann, piano (Lee)
Song Without Words In G minor, Op. 102, No. 4 Mendelssohn Etude in E minor
Carole Pitts, piano (Aldrich)
Fantasiestücke
Jennifer Ginther, piano (Aldrich)

Sonatin Ba	agpi Bea	 pers r Da inal		•	•	•	•	•			•		Bar	tok
			Lesi	lie	Kno	ox,	pia	ano	(D.	Owe	1)			
Sonata La	argo All	egro dagi				•	٠	9	•	• •	,	٠	Gall	iar
					-	_			er, Bur	trom ton	bon	e (I	yon)	
Minuet Minuet													h-Suz h-Suz	

Steinway Piano

Janice Reinhart, violin (Skerlong) Accompanist, Mrs. George Reinhart

This is the seventh Preparatory recital of the 1964-65 season. The next recital will be held on February 20.

THIRD CONCERT OF A SERIES MADE POSSIBLE
BY A FUND ESTABLISHED IN MEMORY OF
MRS. MACAULEY SMITH (MRS. LETCHWORTH SMITH).

SUNDAY, FEBRUARY 14, 1965, 3:30 P.M.
UNIVERSITY OF LOUISVILLE PLAYHOUSE

MIECZYSLAW HORSZOWSKI, PIANIST

ALL-BEETHOVEN PROGRAM

ELEVEN NEW BAGATELLES, OPUS 119

(Composed 1822 - some earlier; M.S. dated November, 1822)

- 1. Allegretto
- 2. Andante con moto
- 3. A l'Allemande
- 4. Andante cantabile
- 5. Risoluto
- 6. Andante

- 7. (No tempo indicated)
- 8. Moderato cantabile
- 9. Vivace moderato
- 10. Allegramente
 11. Andante, ma non troppo

SONATA IN E MAJOR, OPUS 109

(Composed 1820; M.S. undated)

Vivace ma non troppo

Prestissimo

Andante molto cantabile ed espressivo

SONATA IN A FLAT MAJOR, OPUS 110

(M.S. dated December 25, 1821)

Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo — Arioso dolente
Fuga: Allegro ma non troppo

INTERMISSION

SONATA IN C MINOR, OPUS 111

(M.S. dated January 13, 1822)

Maestoso - Allegro con brio ed appassionato Arietta: Adagio molto semplice e cantabile

STEINWAY PIANO

Records: Columbia Masterworks Colbert Artists Management 850 Seventh Avenue New York 19, N.Y.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt	Emily Davison Recital Hall	February 18, 1965
	PROGRAM	
	1:00 p.m.	
Concerto in C Minor . Adagio		. J. C. Bach
	Nina Ralph, viola (Schneider) Kay Shields, piano	
Fantaisie Pastorale .		. Eugene Bozza
	James Ostryniec, oboe (McAninch) Bobbye Ossman, piano	
Una Voce poco fa from <u>Il</u> Pres des remparts de Sev Voi, che sapete from <u>Le</u>	Barbiere di Siviglia rille (Seguidilla) from Carmen Nozze di Figaro	Rossini Bizet Mozart
	Suzanne Pape, mezzo-soprano (White Linda Rathbun, piano	sides)
Suite No. 5 in C Minor : Prelude and Fugue	for Cello	Bach
	Richard Rose, violoncello (G. Whit	ney)

LOUISVILLE

COMMUNITY CONCERT ASSOCIATION

presents

Season 1964-1965



JAMES OLIVER BUSWELL IV

VIOLINIST

DAVID GARVEY at the Piano

James Oliver Buswell iv has astounded audiences and critics wherever he has appeared both in recital and with orchestras for the understanding he has of the music he selects and the mastery with which he performs.

Last season, after the seventeen year old's concert with the Baltimore Symphony Orchestra, the Evening Sun reported, "His playing showed delicacy and discernment. There was a gentle sweetness in his playing especially in the pianissimo passages."

For a performer his age, his appearances have been numerous and varied. In addition to the Baltimore Symphony engagement last season, he was also guest artist with the St. Louis, Flint, and Kansas City Youth Symphonies and performed a number of recitals.

(Continued on Page 4 of Program)

MMUNITY CONCERT SERVICE liated with LUMBIA ARTISTS MANAGEMENT INC. West 57th Street, New York 19, N.Y.

I. Variations on a Theme by Corelli

Giuseppe Tartini-Kreisler

Sonata in D Major (No. 3)

Jean-Marie LeClair

Un poco andante Allegro Sarabande Tambourin Giuseppe Tartini was one of the most distinguished of the famous school of composers of the 17th and 18th centuries. A pupil of Corelli, the real founder of the old Italian school of violin playing, he is considered one of the greatest masters of violin technique the world has ever known. The standards and traditions established by him are as significant today as they were in his time. These variations, of the highest musical merit, call into play a remarkable variety of bowings. The composition ends with a broad and vigorous restatement of the theme, all aided and abetted by the magic of the beloved Fritz Kreisler.

"Jean-Marie LeClair was one of the founders of the French school of violin playing, whose style and methods were immediately derived from the great Corelli, through his pupil Somis."

". . . devoting himself to teaching, composing, and selling his compositions, which he had engraved by his wife, he amassed a modest fortune, and reached a tranquill old age in the midst of his work."

"LeClair is recognized as a potent force in the development of the technique of the violin and in the enrichment of its literature. He was one of the first to introduce the frequent use of double stopping, and his compositions are full of it... He demands an uncommon lightness and agility with the bow, and his compositions are of no mean difficulty even for well-schooled players to-day. Many of his works are still charming and highly esteemed. They frequently show depth of feeling, and also much of the piquancy and grace that are and have been characteristic of the music of the French school."

Richard Aldrich
The last movement or Tambourin is so called
because of an imitation of an old French drum
beat in the bass of the accompaniment.

2. Sonata No. 9 in A Major, Opus 47 ("Kreutzer")

Ludwig van Beethoven

Adagio sostenuto—Presto Andante con variazioni Finale: Presto

This favorite Sonata, known as the "Kreutzer," was composed in 1802, the same year as the famous "Moonlight" Sonata. Beethoven was living under great stress at the time and his mental anguish is reflected in all the works of the period and of course in this sonata, which opens with a majestic and imposing introduction. The presto is of remarkable vigour and boldness, the hymnlike second subject being particularly beautiful. The andante is full of exquisite tenderness, notwithstanding the brilliant variations which follow it. These variations show Beethoven's amazing versatility-from depicting the lightest grace in one, he turns to the greatest depth of sorrow in another, ending with a serenity of the soul, which reaches a state of peaceful rest after a storm. The last movement, is again tumultuous, though with a gay undercurrent.

Poème, Opus 25

Ernest Chausson

Chausson was a pupil of César Franck and, like him, was of a sensitive, retiring nature and gave little effort to making known his compositions. As a result, his works were familiar to only a few people during his lifetime.

In the *Poème*, the piano establishes the mood, ushering in the violin with a long-sustained B flat. The principal theme is marked *lento e misterioso*. A spirit of restlessness enters and the music becomes highly exalted. There is a recapitulation of the first theme which grows more and more agitated; gradually diminishes, dying away in trills of descending quarter notes, like many birds of the forest in the hush of dusk.

4. Four Pieces, Opus 17

Josef Suk

- 3. Un poco triste
- 4. Burleska

married. His early compositions faithfully followed Dvorak's teachings, but he eventually developed a more modern, almost atonal style. Although his compositions include symphonies, chamber music, and choral works, he is particularly successful in short pieces for violin, on which he himself was a distinguished performer.

Czech composer, violinist, violist, and teacher, Suk was a pupil of Dvorak, whose daughter he

During his career he was second violinist of the Bohemian String Quartet, professor at the Prague Conservatory, and Doctor of the Brunn University.

The master of Impressionism, Claude Debussy,

La Fille aux cheveux de lin (Transcription by Arthur Hartmann) Claude Debussy

perhaps wrote nothing more charming and imaginative than this short piano prelude, "The Maiden with the Flaxen Hair", which has been transcribed so admirably by Arthur Hartmann. The work is one of a set of twelve preludes published in 1910 and possesses all the characteristics of Debussy's style, vague, imaginative, pervaded by an atmosphere of mysterious elusiveness. "I realize that my music is very delicate," Debussy once said discussing his compositions, "and it takes, therefore, the soul at its softest fluttering to catch these violet rays of emotion."

Scherzo, Opus 34

Peter I. Tchaikovsky

Although Tchaikovsky is frequently looked upon as the "Apostle of Patheticism", there is much of his music that is dainty, piquant and even brilliant.

This number was written in 1877, just prior to the monumental Concerto in D Major for violin written in 1878.

Polonaise Brillante in D Major Henri Wieniawski

Henri Wieniawski, Polish violinist, was one of the great virtuosi of all time. He had no concept of technical difficulties as he had mastered them all in childhood. He began study at the age of eight at the Paris Conservatoire and began concertizing at eleven. His compositions are distinguished by his own striking and peculiar characteristics. They are impetuous and fiery, and by turn, warm, tender, full of grace and piquancy.

The Polonaise as a dance is supposed to have originated in the festivities of the royal court in Warsaw in the late 16th Century. The music is treated in slow triple rhythm, although the Polonaise is essentially a stately march. Wieniawski used this number to display his personal, brilliant technical feats.

JAMES OLIVER BUSWELL IV

(Continued from Page 1 of Program)

At the age of seven, he was the youngest solo performer ever to appear with the New York Philharmonic Orchestra when he played in their annual Children's Series. When only eight years old, James performed with the Chicago and Fort Wayne Symphonies in their children's series and later made solo appearances with the Rockford, Illinois Symphony and the Springfield, Ohio Orchestra. In March of 1963, James appeared as guest soloist with the Baltimore Symphony Orchestra under the direction of Peter Herman Adler. Concerning this appearance, Elliott Galkin of The Sun in Baltimore wrote, "Technique he has, but already it is of the most refined sort. Even the most brilliant and mechanically challenging passage in the Mendelsohn Concerto was presented in an intimate and expressive light. There were . . . moments . . . when his evocative insights were filled with delicate eloquence recalling that most exquisitely personal and sophisticated of all violinists, Fritz Kreisler."

Radio appearances have included "Music in Our Schools" over WQXR, and he has made guest television appearances on "The Garry Moore Show" and on Dave Garroway's "Today" program. He has twice been guest artist on "The Voice of Firestone" with the ABC Symphony with Arthur Fiedler.

While possessing exceptional talent, incredible understanding of his music, and magnificent stage presence, James Buswell is a "Typical American boy"—cliche but true nonetheless. While the violin is his first love, "Jamie", as he is known to his family and friends, enjoys playing ping pong and baseball and follows the major leagues closely. He has an appealing sense of humor and speaks with great comprehension and articulation, friendly but precise. His interest in his academic studies is as great as in his musical education, as he is a straight "A" student at the Birch Wathen School, New York, where the Buswells maintain a second residence (their home being in Wheaton, Illinois, where Mr. Buswell is Assistant Professor of anthropology at Wheaton College) in order that James can continue his studies with Ivan Galamian of the Juilliard School of Music where he has just completed his fourth year.

James' study of the violin began at the age of five during which time he was also studying the piano. He learned most of the Beethoven Symphonies when he was only four by listening to recordings. He can memorize an entire concerto in eight hours, these hours being scattered over a period of several days.

He has received constant encouragement from his parents; perhaps, Mrs. Buswell has transferred her love for music to Jamie, as she is, herself, a fine musician and teacher. While giving support to Jamie's musical education, the Buswells have also very wisely checked the acceleration of his career in order that he will not overextend himself at an early age.

In view of his devotion to his music and success at such an early age, it is the prediction of all those associated in the further development of his already extraordinary career, that James Oliver Buswell IV is destined to be one of the finest and foremost violinists of his generation.

This season his recital tour will take him to such cities as Macon, Wilmington, Augusta, Norfolk, Houston, Joplin and Louisville. He will again appear with the Baltimore Symphony both on their regular subscription series and on tour and he will perform with the Cleveland, National, New Britain and Quebec City Symphonies.

UNIVERSITY OF LOUISVILLE ORCHESTRA

James Livingston, Conductor



University Rotunda February 19, 1965 8:30 p.m.

Overture, "DON GIOVANNI", K. 527 . . . Wolfgang Amadeus Mozart

Serenade for Wind Instruments, E-flat Major, Op. 7 . . Richard Strauss

INTERMISSION

Symphony No. 4, A Major, Op. 90 Felix Mendelssohn ("Italian")

Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

* * * GARDENCOURT * * *

Emily Davison Recital Hall

Song of the Wi	nd Folk Song				
	Mark Royster, violin (Schneider) Accompanist, Virginia Schneider				
Minuet	Bach				
	Daniel Asch, violin (Schneider) Accompanist, Anna Asch				
Minuet	Bach				
	David Doolittle, violin (Schneider) Accompanist, Carol Pitts				
Minuet Etude	Bach				
	Cheri Lyon, violin (Schneider) Accompanist, Carol Pitts				
Theme from Son	ata K. 331 Mozart				
	Carol McClure, viola (Schneider) Accompanist, Constance Karem				
The Infant Paganini Mollenhauer					
	David McClure, violin (Schneider) Accompanist, Carol Pitts				
Gavotte					
	Glen Asch, violin (Schneider) Accompanist, Anna Asch				

Sonatina, Op. 36, No. 1 M. Clementi First Movement
Carol Miesenhelder, piano (McGary)
Sonata in C major (1780) Haydn Allegro con brio
Dolly Anderson, piano (Lee)
Sonata in F major, K. 332 Mozar Allegro (first movement)
Frances Morris, piano (Aldrich)
Concerto in B flat major, Op. 19 Beethoven

Molto allegro (third movement)

Jennifer Ginther, piano (Aldrich) Accompanist, Linda Rathbun

Steinway Piano

This is the eighth Preparatory recital of the 1964-65 season. The next recital will be held on February 27.

THE UNIVERSITY OF LOUISVILLE CONCERT BAND

Leon Raper, Director James Walker, Piccolo Soloist

Rotunda, Belknap Campus

3:30 P. M.

February 21, 1965

PROGRAM

Handel-Leidzén The Gods Go A-Begging. Introduction Allegro Bourre Concerto in C Major Antonio Vivaldi Allegro Transcribed by Al Reed Largo Allegro Molto Death and Transfiguration (Finale) R. Strauss A. Harding INTERMISSION Prelude to "Il Pomo d' Oro" Pietro Antonio Cesti Arr. Bernard Fitzgerald Brass Choir Norman Dello Joio Variants on a Mediaeval Tune Andante moderato Variation I - Allegro Deciso Variation II - Lento, pesante Variation III - Allegro Spumante Variation IV - Andante Variation V - Allegro gioioso . Vincent Persichetti So Pure the Star . Religioso John Philip Sousa The Rifle Regiment .

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

	SOURCE OF MODIC	
Gardencourt	Emily Davison Recital Hall	February 25, 1965
	1:00 p. m.	
	PROGRAM	
Clarinet Concerto, K.V. 6 Adagio Rondo: Allegro	22	. W. A. Mozart
	Barbara Elliott, clarinet (Living Linda Rathbun, piano	ston)
Etudes - Tableaux, Opus 3 No. 8 in G minor No. 7 in E flat major	3	. Rachmaninoff
	Joyce Cornell, piano (Aldrich)	
Cello Concerto in D major First movement		Haydn
	Etta Green, cello (G. Whitney) Linda Rathbun, piano	
Fantasiestücke, Opus 73 Zart und mit Ausdruck		Robert Schumann

William Watkins, clarinet (Livingston)
Doris Keyes, piano

Lebhaft, leicht

Rasch und mit Feuer

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital

B. T. KIMBROUGH, III ORGAN

> Pupil of Melvin Dickinson

Christ Church Cathedral 421 South Second Street Louisville, Kentucky February 26, 1965 8:30 p.m.

CLAVIERUEBUNG III OF JOHANN SEBASTIAN BACH

Präludium in Es Dur

Kyrie, Gott Vater in Ewigkeit

Christe, aller Welt Trost

Kyre, Gott heiliger Geist

Allein Gott in der Höh' sei Ehr'

Dies sind die heil'gen zehn Gebot'

Wir glauben all' an einen Gott, Schöpfer -

Vater unser im Himmelreich

Christ unser Herr zum Jordan kam

Aus tiefer Not schrei' ich zu dir

Jesus Christus, unser Heiland -

Fuga in Es Dur

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

* * * GARDENCOURT * * *

Emily Davison Recital Hall

Steinway Piano

This is the ninth Preparatory recital of the 1964-65 season. The next recital will be held on March 6.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

UNIVERSITY OF LOUISVILLE WOODWIND QUINTET

Irancis Inge, Ilute James Livingston, Clarinel
Daniel McAninch, Oboe Lawrence D'Attilio, Bassoon

Jerry Ball, Horn

with

Ben jamin Owen, Piano

Emily Davison Recital Hall February 28, 1965 3:30 p.m.

QUINTET NO. 2 (1957) ALVIN ET LER
Andante con moto
Allegro commodo
Adagio
Vivace

INTERMISSION

QUINTET IN E-FLAT, Op. 16 . . . LUDWIG VAN BEETHOVEN

Grave: Allegro, ma non troppo

Andante cantabile

Rondo: Allegro, ma non troppo

Steinway Piano

THE UNIVERSITY OF KENTUCKY SOUTHEAST COMMUNITY COLLEGE

Presents

THE LOUISVILLE STRING QUARTET

Paul Kling, violin Richard Skerlong, violin Virginia Schneider, viola Grace Whitney, cello

Remaining Programs in the 1964-65 Concert Series

March 8

O. A. Will Elisemble	waten o
Helen and Glenn Fulbright, Soprano and Piano	March 29
Martha Stone and Betty Chambers Two Piano	April 4
The Lexington Singers	April 24

II K Wind Ensemble

Cuartet in A minor, Op. 29 Schubert
Allegro ma non troppo
Andante
Menuetto (Allagretto)
Allegro moderato

Quartet in E minor, "From my Life"... Smetana Allegro vivo appassionato Allegro moderato a la Polka Largo sostenuto Vivace

(The autobiographical significance of this quartet is explained in a letter by the composer as follows)

"The first movement depicts my love of Art as a youth, my search for the imaginary, and the premonition of my approaching illness. The second movement, Quasi Polka, refers to the carefree days of my youth and my passionate love of dancing at the time when I composed many dances.

The third movement portrays my idyllic love for a young girl who later became my wife. The final movement pictures my rejoicing over the recognition attained by Bohemian National Music and the success it achieved. A sudden sustained high note indicates the ringing in my ears prior to my becoming deaf. Then follows a painful recollection of my youthful days, a ray of hope against hope which gives way to resignation before the imevitable destiny."

INTERMISSION

Quartet in C minor, Op. 18, No. 4... Beethoven
Allegro ma non tanto
Scherzo (Andante scherzoso quasi
allegretto)
Menuetto (Allegretto)
Allegro

This program by the Louisville String Cuartet is made possible by an appropriation of the 1964 session of the Kentucky General Assembly administered by the Kentucky Council on Public Higher Education in co-operation with the State Department of Education and the State Department of Commerce.

Everyone is invited to stay for coffee following the program to meet the members of the quartet.

OUISVILLE OMMUNITY CONCERT ASSOCIATION

presents

Season 1964-1965

MARCH 6, 1965

THE MINNEAPOLIS SYMPHONY ORCHESTRA

STANISLAW SKROWACZEWSKI Music Director

RUSSELL STANGER, Assistant Conductor

NE of America's leading symphony orchestras and a name recognized the world over for musical excellence, the Minneapolis Symphony celebrates its sixtieth anniversary this season. The growth of the Minneapolis orchestra has paralleled the development of artistic life throughout this continent. Associated with it have been some of the most illustrious names in the concert world. Outstanding among these are its alumni of former conductors—Eugene Ormandy, the late Dimitri Mitropoulos and Antal Dorati.

Following in their footsteps is the present music director of the Minneapolis Symphony, Stanislaw Skrowaczewski, 39 year old native of Poland, whose guest appearances with major American and European orchestras have left marked and favorable impressions on critics and audiences alike. Mr. Skrowaczewski is currently fashioning an ensemble which more than carries on the great tradition which he inherited from his predecessors.

UNITY CONCERT SERVICE
d with
UBIA ARTISTS MANAGEMENT INC.
St 57th Street, New York 19, N.Y.

1. Overture "Leonore" No. 3

Ludwig van Beethoven (1770-1827)

Even today there is some confusion concerning the order and identity of the three overtures to Beethoven's only opera, "Fidelio," which when it was first produced in November, 1805, bore the title "Leonore." Of these the one generally played in concert, Overture No. 3, is in reality a resume of the entire drama. In it are expressed the devotion, struggle, suffering and joy of final victory of Leonore and Florestan. As Wagner said, this overture is a drama in itself.

It begins with an awesome introduction, like a descent into the gloomy dungeon where Florestan is imprisoned. The succeeding melody is his lament at the loss of freedom. Next begins the principal theme of the overture, allegro, but very softly, the merest whisper, then growing impetuously in power. The second theme has been described as "woven out of sobs and pitying sighs." With dramatic suddenness the trumpet against the mass of orchestral tone announces the deliverance of Florestan. The stirring coda mirrors the gladness and exultation of the opera's conclusion.

2. Concert Music for Strings and Brass, Op. 50

Paul Hindemith

Born November 16, 1895, in Hanau, Germany; living in Switzerland

Massig schnell, mit Kraft
(Moderately fast, with force)
Lebhaft — langsam — lebhaft
(lively — slow — lively)

Hindemith composed his Konzertmusik für Streichorchester und Blechbläser for the celebration of the Fiftieth Anniversary Season of the Boston Symphony Orchestra (1930-1931). He completed the first movement at Berlin in December 1930, and the second at Andermatt on December 27. The first performance was given by the Boston Symphony Orchestra, Serge Koussevitzky conducting, on April 3, 1931.

The composer asks in a note on his score that "the orchestra consist of the strongest possible string quartet, four horns, four trumpets, three trombones and tuba."

In both the two movements of this "Concert Music" Hindemith maintains the individuality of his string and brass choirs, frequently letting one or the other predominate, but seldom doubling for mass effects. To make the two more nearly equal in strength he joins all the violins in one powerful voice, dividing them only occasionally.

Trumpets and trombones declaim the main theme of the opening movements against the rhythmic subject of the strings. The second theme is given to brass alone. The strings then reënter to develop their own subject. This material is now restated in varied form and the movement closes with a spacious coda in which the strings proclaim the first theme originally given to the brass.

* 3. Symphonie Fantastique, Opus 14

Hector Berlioz

Reveries, Passions

Largo: Allegro agitato e appassionato assai

A Ball

Waltz: Allegro non troppo

Scene in the Meadows

Adagio

March to the Scaffold

Allegretto non troppo

Dream of a Witches' Sabbath

Larghetto: Allegro

There have been many attempts to explain that extraordinary musical apparition of 1830, the Symphonie Fantastique. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem "Faust" that I wrote my Symphonie Fantastique."

The first movement, like the slow movement, which makes full use of the idee fixe, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the valse, then still constrained by the stilted, hopping rotations of the German dance. But presently the idee fixe (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The Scene au Champs opens with a gentle duet between the English horn and the oboe, as of one shepherd answering another. At the close of the movements, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program". Probably the most intense and highly imaginative movement of the symphony, where the idee fixe, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the idee fixe, heard only once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the Songe d'une Nuit de Sabbat, is fearsome in another way—its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6/8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled "Ronde du Sabbat," where it is ingeniously combined with the Dies Irae.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

* * * GARDENCOURT * * *

Emily Davison Recital Hall March 6, 1965 10:30 a.m.

Minuet in G major Bach Soldiers March Schumann
Diane Ferguson, piano (Wagner)
Statement V. Persichetti Fanfare
Sharon Whinery, piano (Wagner)
Bourrée J.S. Bach Prelude in F major
Timothy Ascolese, piano (Wagner)
Warrior's Song Heller
Cynthia Clarke, piano (Wagner)
Prelude in E minor Bach Sonata in C major
Delores Greathouse, piano (Wagner)

Two part Invention in F major, No. 8 . . J.S. Bach Valses nobles, Op. 77, No. 1-5 Schubert

Patricia Spoerl, piano (Wagner)

Fantasia in D minor, K. 397 Mozart

Mary Wilanna Smothers, piano (Graves)

Concerto for Violin Max Bruch
Third movement: Allegro

Gregory Fulkerson, violin (Kling) Accompanist, Mrs. Nelson Keyes

Steinway Piano

This is the tenth Preparatory recital of the 1964-65 season. The next recital will be held on March 13.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

LAWRENCE D'ATTILIO Bassoon

Pupil of Dr. Daniel McAninch

With
Linda Rathbun, Piano
Richard Nunemaker, Clarinet

Assisted by Members of The University of Louisville Orchestra James Livingston, Conductor

> Emily Davison Recital Hall March 12, 1965 8:30 p.m.

Concerto for Ba Allegro Largo Allegro	assoon in C Major, Tomo 224	4, f. VIII, No. 13	Antonio Vivaldi
	Assiste	ed by	
	Peter McHugh, Violin Christine Louis, Violin Richard Rose, Cello	Karen Noer, Viol Leland Tolo, Double bas	SS
Sonata for Bass Moderatel Fast Slow Fast	soon and Piano (1952) Ly slow		. Alvin Etler
	INTERM	IISSION	
Concerto for Ba Allegro Adagio Allegro gi			Gordon Jacob
Allegro m Andante	no for Clarinet and Bassoon, voderato egro ma non troppo	with Strings	Richard Strauss

Steinway Piano

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Elizabeth Humes Soprano

Earnest Murphy Countertenor

Ray DeVoll Tenor
Arthur Burrows Baritone
Brayton Lewis Bass

LaNoue Davenport Recorder, Krummhorn,

Cornett

Shelley Gruskin Flute, Recorder, Krummhorn,

Rauschpfeife

Judith DavidoffViola da gamba, vielleEdward SmithPortative Organ, Regal

The instrumental consort rehearses under the direction of LaNoue Davenport

THE PLAYHOUSE
SATURDAY, MARCH 13, 1965
8:30 P.M.

MUSIC OF BURGUNDY AND FLANDERS

I

ensemble Kyrie "Orbis factor" Guillaume Dufay (c. 1400-1474) Sheila Schonbrun, Gloria "Ad modum tubae" Elizabeth Humes and instruments Ave Regina coelorum voices Π Elizabeth Humes Bon jour, bon mois Guillaume Dufay and instruments instruments Craindre vous Ray DeVoll Guillaume Dufay Je ne vis oncques la pareille and instruments or Gilles Binchois (ca. 1400-1460) instruments Guillaume Dufay Vostre bruit Sheila Schonbrun Malheureux cueur and instruments Ш ensemble Johannes Ockeghem Gloria "Sine nomine" (ca. 1430-1495)

INTERMISSION

Alma Redemptoris Mater

ensemble

NEW YORK PRO MUSICA

SHORT TEXTS

SHORT TEXTS

DUFAY

Kyrie "Orbis factor"

Lord have mercy ...

Gloria "Ad modum tubae"
Glory be to God on high
And on earth peace, good will toward men.

Ave Regina Coelorum

Hail, Queen of Heaven,

Hail, mistress of the angels:

Have mercy on thy dying Dufay ...

Hail, all-fair,

And intercede with Christ for us always. ...

Bon jour, bon mois

Good day, good month...good fame, a beautiful lady, good wine, to keep a man in spirit.

Je ne vis oncques la pareille
I have never seen the equal of thee, my gracious lady.
Your beauty to me is, on my soul, unequalled by any other.

Malheureux cueur

Unfortunate heart, what would you have? Will you lament forever so that I can never have a day's peace?

OCKEGHEM

Gloria "Sine nomine"

Text same as Gloria "Ad modum tubae" by Dufay

Alma Redemptoris Mater

August Mother of the Redeemer, ever-open gate of heaven, star of the sea ... have pity on sinners.

DES PREZ

Bergerette savoy(si)enne
Shepherd girl of Savoy,
Guarding meadow sheep,
Say that you will be mine.
Slippers fine I'll give you ...
Tell me that you love me.

Parfons regretz

Deepest Regret and saddened Joy, Come wherever I may be!

.

And stay my heart with certainty The while it drowns in grief and tears.

Petite camusette

Little Snub-nose, I'm on the verge of death. Robin and Maid Marian Took to the greenwood, Tripping arm in arm And there they slept ...

Nymphes des bois

Nymphs of the woods and fountain deities, Singers skilled from every nation, Change your voices so clear and high Into piercing cries and lamentations.

Basies moy

"Kiss me, my sweet love, For love's sake, I entreat you." "I can't." "And why not?" "If I were so foolish My mother would die..."

Planxit autem David

And David lamented... over Saul and over Jonathan his son: Consider, O Israel, for them that are dead...

ΙV

Josquin des Prez (ca. 1440-1521) Bergerette savoy(si)enne ensemble
Parfons regretz voices
Petite camusette ensemble
Nymphes des bois voices
Basies moy ensemble

V

De tous biens playne

Josquin des Prez (?)

Madame helas

instruments

Petrus Bourdon/ (fl. 1500)

Josquin des Prez

Josquin des Prez

La Bernardina

Allégez moy

VI

Josquin des Prez

Planxit autem David

ensemble

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

* * * GARDENCOURT * * *

Emily Davison Recital Hall March 13, 1965 10:30 a.m.

PROGRAM

Allegro Perpetual Mot	ion .		•	•	•	•		•	•	Suzuki Suzuki
	Miriam Accompa						chne	eide	er)	
Long Long Ago				•		•	•		•	Bayly
	Mark Ro Accompa							idei	c)	
3 Gospel Song	s									
	Miriam Mark Ro Accomp	oyster	, vi					eide	er)	
Minuet						,	•	•	•	Bach
	Cheri : Accomp							er)		
Four Ecossais	es .		•			•		.]	3ee	thoven
	Beverl	y Lang	g, pi	iano) (K	(ey	es)			
Sinfonia in C minor Bach Waltz in E flat major, Op. 18 Chopin										
·	Carol	Pitts,	pia	ano	(A)	Ldr	ich)		

Adagio from Arpeggione Sonata Schubert

Meme Gibson, viola (Schneider)
Accompanist, John Cofer

Concerto for Violin Max Bruch
Second movement: Adagio
Third movement: Allegro

Hilda Robinson, violin (Kling)
Accompanist, Mrs. Nelson Keyes

Promenade Brown

Carol McClure, viola (Schneider)
Accompanist, Carol Pitts

Steinway Piano

This is the eleventh Preparatory recital of the 1964-65 season. The next recital will be held on March 20.

UNIVERSITY OF LOUISVILLE SCHOOL OF MISTC

Gardencourt

Emily Davison Recital Hall

March 18, 1965

1:00 p.m.

PROGRAM

"Aria con variazioni" from Fifth Harpsichord Suite G. F. Handel Andantino transcribed by Fitzgerald Poco Piu Mosso Un Poco Meno Mosso Poco Piu Mosso Douglas Shaw, trumpet (Raper) Sylvia Nicholson, piano Andante ma non troppo Virginia Ritter, viola (Schneider) Kay Shields, piano G. F. Handel Adagio Allegro Victor Lambert, oboe (McAninch) Judith Buschmeyer, piano Sonata in E-flat, Opus 167 Saint-Saëns Allegretto Allegro non troppo Caroline Frederick, clarinet (Livingston) Bonnie Kraus, piano Fantaisie . . . Margaret Lewis, flute (Fuge) Constance Karem, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital



Emily Davison Recital Hall March 19, 1965 8:30 p.m.

(Given in partial fulfillment of the requirements for the degree of Master of Music.)

PROGRAM

Suite (1955)	Ernst Krenek
Sonata (1962)	Francis Poulenc
Three Pieces for Clarinet Solo (1919)	Igor Strawinsky
INTERMISSION	
Fantasiestücke, Opus 73 Zart und mit Ausdruck Lebhaft, leicht Rasch und mit Feuer	Robert Schumann
Sonata in E flat, Opus 120, No. 2 Allegro amabile Appassionato ma non troppo Andante con moto - Allegro non troppo	Johannes Brahms

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THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor

Symphony No. 99 in E-flat Haydn
Adagio. Vivace assai
Adagio
Menuetto allegretto
Finale. Vivace

Variazioni Concertanti, Op. 38 Nikolai Lopatnikoff
INTERMISSION

Pas de Six from "William Tell" Rossini

Don Juan. Tone Poem after Nicolaus Lenau, Op. 20
Richard Strauss

This program by the Louisville Orchestra is made possible by an appropriation of the 1964 session of the Kentucky General Assembly administered by the Kentucky Council on Public Higher Education in co-operation with the State Department of Education and the State Department of Commerce.

Monday, March 22, 1965 Brock Auditorium 7:30 o'clock

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt Emily Davison Recital Hall March 25, 1965 1:00 p.m. PROGRAM Robert Smith, piano (Luvisi) Samuel Springer, tenor (Smith) Elizabeth Whitley, piano Larry Hatcher, tuba (Lyon) Nancy Rust, piano Beethoven Rondo Pamela Couch, violin (P. Kling) Judy Buschmeyer, piano Leslie Anderson, trombone (Lyon) Constance Karem, piano (sans Lunettes) Choral hypocrite (Mes Chorals égalent ceux de Bach, avec cette différence qu'ils sont plus rares et moins prétentieux) Fugue à tâtons Fantaisie musculaire

> Noel Felde, violin (P. Kling) Robert Smith, piano

Sonata III	Johann Ernst Galliard
	Donald Shumate, trombone (Lyon) Kay Shields, paino
Mass, "Assumpta est Maria" Kyrie Eleison Christe Eleison Alter Christe Kyrie Eleison Gloria	Palestrina
	Douglas Shaw) James Kays) Ronald Sowder) Charles Wilson)
	Kenneth Albrecht) Jerry Lyon) horns
	Donald Shumate) Leslie Anderson) Douglas Webb) Raymond Conklin)
	Larry Hatcher, tuba
	Thomas Giles, conductor



JESUS, THOU MY WEARIED SPIRIT Jesu, der du meine Seele Sacred Cantata No. 78

by

Johann Sebastian Bach

CHORUS:

Jesus, Thou my wearied spirit
Through Thy grief and bitter death,
Out of Satan's darkest cavern
And the anguish of my soul
By Thy power and might has saved,
And the truth to me revealed
Through Thine ever welcome word;

Be Thou now, O Lord, my shield.

DUET: Soprano and Alto

We hasten with feeble, but diligent footsteps, O Jesus, O Master for help unto Thee. Thou faithfully seekest the sick and the wicked. Ah, hear us, we pray, Our voices we raise, for Thy favor we pray Thee O grant unto us Thy presence refreshing!

RECITATIVE: (Tenor)

Ah, I am a child of evil;
Ah, I wander far and near,
The sinful burden on my spirit weighing,
Will leave me not while mortal life shall last.
My feeble will doth strive for evil.
My spirit cries, "Ah who will now redeem me?"
But to conquer flesh and blood
And to attain a life of virtue
Is more than I can e'er achieve.

MUSICAL SERVICE AND CANTATA

CHRIST CHURCH CATHEDRAL CHOIR OF MEN AND BOYS

The Fourth Sunday in Lent, March 28, 1965 Five O'clock, P.M.

Organ Chorale "O man bewail HYMN 61 The Glory of th	thy grievous sin" "Spires"	Cantata No. 78 Jesu, Thou my wearied (Jesu, der du meine	J. S. Bach spirit seele)
THE PRECES (Sung)	Prayer Book Page 25	Tenor	Logan Pope
Psalm 130 "Out of th	De Profundis	Bass	James B. Fulks, Jr.
The Lesson	Prayer Book Page 507 - Tone IV,6	Flute Oboe	James Walker James Ostrynice
THE MAGNIFICAT (Tho	mas Morley) Prayer Book Page 26 ung) Prayer Book Page 29	Violin	Carolyn Fenn Peter McHugh Carol Turpin
Vesicles and Responses The Lord's Prayer The Suffrages) Prayer Book Pages 30, 31	Vióla Cello	Thomas Fenn Brooke Hicks
The Collects	Prayer Book Pages 130, 124, 31	Organ	Don Murray
HYMN 446 (2 Stanzas) "Commit thou al	"Passion Chorale"	Gilbert Macfarlane - Dire	ctor
(Sung k	neeling)	The Rt. Rev. C. Gresham Marmion The Very Rev. Robert W. Estill	Bishop Dean
+++++	+++++	The Rev. C. Parke Street The Rev. Kenneth D. Thompson	Canon Deacon
+++++	Players, courtesy of Recording Inc	dustries Music Performance Trust Funds	+++++
		L4.4.4.1	

+++++

If to reveal my wrongs I venture,
I cannot tell how oft I have offended.
Hence take how my sin's distress and pain,
And all my woeful burdens,
With which I now am sore tormented,
And all to Thee, Lord Jesus, sighing, bring.
In Thy grace forgive my sins,
Which have, Lord, enraged Thee.

ARIA, (Tenor)

Thy blood, which doth my guilt redeem, Gladdens my spirit, cheers my heart, And sets me free.
When calls the lord of hell of battle, Then standeth Jesus at my side; So will I arise triumphant and victor be.

RECITATIVE (Bass)

The wounds, nails, thorns, and grave, The blows which they their Saviour gave, Are now to Him a crown of glory, And give to me renewed strength and power. When on the fearful Judgement Day A curse is laid on the condemned, He maketh it a blessing. Nor grief nor pain will evermore oppress me, For then my Saviour knew; . And since Thy heart for me with love doth glow, In faith and hope unbounded. I lay my heart before Thee. This my heart with grief distracted, By Thy precious blood redeemed. Which, by Thee, was shed for me, Give I Thee, Lord Jesus Christ.

ARIA (bass)

O Lord, my conscience wilt Thou quiet, Which now on me revenge doth crave; Yes, Thy devotion will fulfill it, To me Thy word doth hope afford. If thou to Him art faithful, No dreadful foe can evermore From His protection wrest Thee.

CHORALE

Lord, I trust Thee; help my weakness.
Let me not in grief despair.
Thou canst with Thy strength sustain me;
Naught for sin and death I care.
In Thy goodness here I rest me
Till at last with Joy I greet Thee.
Near my Saviour let me be,
There to live eternally.

-Original text by Johann Rist English version by J. M. Stein and Ifor Jones.

KENTUCKY OPERA ASSOCIATION OF LOUISVILLE

and

UNIVERSITY OF LOUISVILLE

present

THE TALES OF HOFFMANN

Music J. Offenbach LIBRETTO
J. BARBIER

OPERA IN 3 ACTS,
PROLOGUE & EPILOGUE



BROWN THEATRE

MARCH 30 & 31, 1965

8:00 P.M.

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INTRODUCTION

It is a commonplace of criticism that an artist's view of life is refracted by both his own personality and the times in which he lives. Jacques Offenbach, born Jacob Levy, the son of a cantor in the Jewish synagogue at Cologne, came to Paris and became the chief purveyer of musical confections to the capital of Louis Napoleon. Indeed, such was Offenbach's industry (or facility) that he produced ninety works in twenty-five years.

To understand the frame of mind which produced "The Tales of Hoffmann," we must take a look at Offenbach, his health broken, knowing he has not long to live, and obsessed with the idea of leaving behind him one work that will guarantee his fame as a serious composer. When he died, October 5, 1880, he had only completed a piano score of the new work. Offenbach's concern for his future reputation would have been mollified by the knowledge that Hoffmann ran more than a hundred nights at the Comique in its first year.

The form of "The Tales of Hoffmann" — three contrasting episodes, each ending with the hero's disappointment, framed by a prologue and epilogue which reproduce the same action on a different plane—encourages allegorical interpretation. First, we might well consider how Offenbach may have identified himself in certain respects with his hero. The Germanic origins of the story call to mind the composer's Rhenish birth. In each of the three ladies with whom Hoffmann becomes infatuated we may detect an ironic comment by the composer. Olympia, that reductio ad absurdum of the coloratura soprano, a doll who exists only to sing the most extravagant roulades and has no other form of communication, reminds us that Offenbach had been an impresario and had had his share of trials with prima donnas. In Antonia, the consumptive singer who must not sing and yet who, as an operatic character, can do nothing but sing, surely we have an ironic commentary upon the conventions of the lyric stage. Giulietta, the courtesan who robs Hoffmann-Offenbach of nothing but his reflection, makes us think of the creator who pursues material success only to yield up part of himself through his impalpable creations.

When "The Tales of Hoffmann" is conventionally staged, we are all too easily misled into regarding it not as a unified work, but a sort of triple bill. Only if we realize the importance of Hoffmann's alter ego, Nicklausse, the Muse of Poetry in disguise, who wanted Hoffmann to become a great poet, can we see the three central episodes as variations upon the same theme, the artist's human failure to achieve the fulfillment of his temporary desires. Nicklausse always speaks as the voice of reason and common sense. He is never blind to Olympia's true nature, and leads his companion away at the moment of disillusionment. He appears opportunely in the Antonia scene to prevent Crespel, the bereaved father, from stabbing Hoffmann. He prudently provides an escape from Giulietta's wiles. In the Epilogue, finally Nicklausse becomes the Muse again, and as such, gives Hoffmann the last advice he needed before he could dedicate his life to poetry.

To discuss this work without mentioning the forces of evil arrayed against Hoffmann would be very much like talking about Gounod's "Faust" and not saying a word about Mephistopheles. Lindorf, Coppelius, Dappertutto, Miracle — these characters represent the disappointments of life—the shattering of youthful illusions, the temptation of unattainable worldly success, the inescapable threat of sickness and death, or if you will, the Devil, himself.

That we can continue to turn "The Tales of Hoffmann" around and discover such things helps to explain the abiding fascination of the work. Regarded in any light, its prismatic reflections take on new meaning; beneath the glitter and brilliance of its scene lies the tragic truth that life and fame are no more substantial than a dream, though the dream is beautiful and full of tempting pleasures.

Before the action begins, the Muse of Poetry appears and speaks of Hoffmann, whom she had chosen to become a poet, but who thus far had not shown the will power to subject himself to the discipline which the life of a poet demanded. As usual, he is in trouble, but this time so much so that the Muse decides to take an active part in the shaping of his life. We hear her say:

"I asked the author of this opera to let me take a part in it To let me play his friend, and thus, Unrecognized by others
Take care that he emerge a poet,
Nothing but a poet."

The Muse becomes Nicklausse, a young gentleman, inseparable friend of Hoffmann, and as such we see her at Hoffmann's side throughout the opera.

The Prologue begins with Hoffmann's haunting evil spirit, the Devil, in the disguise of a respected citizen. We hear him plotting against Hoffmann. Later, young students enter the Berlin Rathskeller for an evening of singing and drinking. As is their custom, they call on Hoffmann for some of his great stories. He responds at first with a sarcastic song about the imaginary dwarf, Kleinzach, but soon changes his mood and brings back to life the stories of his three loves.

ACT I — The first is Olympia. Across the street from where Hoffmann lives, there resides a ravishing creature with whom he falls in love on first sight. He is to meet her for the first time on the day on which her father, a scientist, is introducing her to society. A great and exciting affair it was to be! When Hoffmann sees her, he is sure that he has found his everlasting love. There is eating and drinking and dancing, but there is also the Devil who, in this scene, plays the role of the host's bitter rival. After giving Hoffmann a pair of rose-colored glasses through which Hoffmann's love appears even more irresistible, he destroys his dreams of happiness by exposing Olympia as the mechanical doll she is.

ACT II — The second love is Antonia, a young and beautiful singer, who dreams of both her love for Hoffmann and her glamorous career. At the same time, she is consumptive, and has strict orders never to sing again. Once more, the Devil, this time disguised as a doctor, destroys Hoffmann's hopes. He paints the life of the famous singer she could be in glorious colors, until Antonia cannot resist the temptation any longer and, intoxicated by the wild violin playing of the Devil, sings with all the fire and passion that is within her, demanding of her weakened body what it cannot supply. After the frenzied outburst, she falls to the floor, dying.

ACT III — Giulietta, uncrowned queen of Venice, grand dame, courtesan, is Hoffmann's third love. As part of her decadent environment, Hoffmann is involved in jealously, lies and intrigue. The Devil, appearing now as a debonair Venetian gentleman, is in supreme command. A rapid series of events makes Hoffmann a murderer, and only the ever-protecting hand of Nicklausse helps him to escape.

EPILOGUE: Hoffmann has told his stories. He is disgusted with love, and curses it. The students leave him. The Muse once more appears, but this time to a wiser, more receptive Hoffmann. She says:

"... but do not curse the love you could not find, ... you are a poet. It is your task to point the way for others. Love is the source of life, its strength and glory."

Hoffmann answers:

"I have found my life . . . Forever I am yours."

The students return. There is one more verse of the Kleinzach song of the Prologue. But the tables are turned. Whereas Hoffmann had made himself the object of its sarcasm when he first sang it, he now directs it at the Devil, who has to suffer its mockery.

"THE TALES OF HOFFMANN"

The Cast

HOFFMANN
OLYMPIA
ANTONIA Grace Trester Jones
GIULIETTA Charme Riesley A VOICE
LINDORF COPPELIUS MIRACLE DAPPERTUTTO
NICKLAUSSE Barbara Cornett
NATHANAEL SPALANZANI FRANTZ PITICHINACCIO
CRESPEL Kahler Flock
HERMANN SCHLEMIL COCHENILLE
LUTHER Jim DeLotel
Chorus for the entire opera — Kentucky Opera Association Chorus Additional singers for Prologue & Epilogue — Members of the Bellarmine Chorus Prepared by Mr. Gus Coin
Dancers Bonne Betz, Mary Anne DeMuth, Ellen Fox, Kathy Lally and Virginia Wooton
The Kentucky Opera Association Orchestra
Conductor, Stage Director Moritz Bomhard Technical Director Richard I. Mix Choreography Virginia Wooton Set Design Moritz Bomhard Costume Design Ming Tyler Dick Lighting Richard I. Mix Scenic Artist Ming Tyler Dick Costumes executed by Dolores Schaeffer and Rose Maluda Scenery built by Kentucky Scenic Studios Wardrobe Mistresses Chapman, Chanchuk and Whiteman Special Makeup Jane Walker Simpson Properties Lamnlein, Quackenbush, Gdaniec and Kohnhorst
The Baldwin is the official piano and organ of the Kentucky Opera Association
THE KENTUCKY OPERA ASSOCIATION IS A MEMBER OF THE LOUISVILLE FUND.
PLACE: Prologue: Luther's Rathskeller in Berlin
Act I: Fantastic reception room in the house of the fraudulent scientist, Dr. Spalanzani
Act II: A haunted house in Munich, owned by Mr. Crespel
Act III: Giulietta's palace in Venice
Epilogue: Same as Prologue
TOTAL CONTRACTOR OF THE PROPERTY OF THE PROPER

INTERMISSIONS AFTER ACTS I AND II

TIME: The middle of the 19th century

ABOUT THE ARTISTS

JAY WILKEY takes the title role of Hoffmann in tonight's opera. Mr. Wilkey, who has sung with both the Santa Fe Opera Company and the Indiana University Opera Theatre, most recently appeared with the K.O.A. in this season's "Die Fledermaus." He is a member of the faculty of the Music School at the Southern Baptist Theological Seminary.

JOAN VOLEK, who makes her K.O.A. debut tonight as Olympia, spent the past eight years abroad, starting with a Fulbright year in Vienna, then going on to sing leading coloratura roles in many European opera houses. Miss Volek now resides in Bloomington, where her husband is an artist in residence at Indiana University's Music School.

GRACE TRESTER JONES, also making her first appearance with the K.O.A., sings Antonia. She is a favorite performer with the I. U. Opera Theatre, and has sung with the New England Opera Company, the St. Louis Summer Opera, and the Cincinnati Summer Opera. Mrs. Jones, recipient of a Fulbright Award which took her for a year of advanced study to Germany, was a finalist in the Metropolitan Regional Auditions last year.

CHARME RIESLEY appears as Giulietta, the Venetian courtesan. Miss Riesley has sung many times with the K.O.A., both in actual performance, where she recently received special notice for her Dorabella in "Cosi Fan Tutte," and on record, where she took important roles in the commissioned operas. She has performed in opera and concert in many Eastern cities as well as abroad.

ROY SAMUELSEN undertakes the four villainous roles of Lindorf, Coppelius, Miracle and Dappertutto. Winner of both the Lotte Lehmann Award and the Henry Lennin Award (Metropolitan Opera Audition Finals), Mr. Samuelsen is now teaching at I. U., and is leading baritone at the Opera Theatre there.

BARBARA CORNETT, best known locally as a regular performer with Actors' Theatre, but also a talented singer, portrays Nicklausse, Hoffmann's friend. Mrs. Cornett has sung with the I. U. Opera Theatre, was a member of the N.B.C. Opera Company, and appeared as Jeanne in "The Stephen Foster Story."

DON PETERSEN has figured very prominently in several recent musical events. In K.O.A.'s "Oedipus Rex," he sang the role of Oedipus, which brought him much acclaim, and he was the winner of this year's Metropolitan Opera District Auditions. He appears tonight as Nathanael, Spalanzani, Frantz and Pitichinaccio.

KAHLER FLOCK, who performs Crespel, has appeared with the Los Angeles Civic Light Opera, as well as on Broadway. He was with Edwin Lester's touring company of "Song of Norway," Schubert's touring company of "The Student Prince," and is a frequent performer with Louisville's Wandering Minstrels — most recently in their "Most Happy Fella."

JOHN CARPENTER, a student at the University of Louisville Music School, sings Hermann, Cochenille, and Schlemil. He has appeared previously with the K.O.A. in "Carmen" and "Gianni Schicchi."

JIM DELOTEL has been with the K.O.A. for several seasons as a chorus member and occasional performer in small roles. Tonight, he takes the part of Luther.

1/15/5

THE REST.

Kathleen kedrath, pieno

Allegro Allegro

Wary Jo McBride, clarinet (Livingston)

· Carlan,

Prom Calestick Seats Descending

Samuel Springer, tenor (Smith) Elizabeth Whitley, piano

Suite for Trumpet Prelude

Dance

William P. Lathr

James Debth, trumpet (Raper)
Robert Lam, piano

Aria)

5 .. 1 . . .

Elizabeth Fox, clarinet (Livingston) Nina Gorald, piano

H: well

Charles Baxter, French horn (Ball) Robert Lam, piano

Sonata for Horn, Trumpet, and Troubone Francis:

10 10 Moderate
Rondsau

Kenneth Albrecht, Randell Croley, Donald (prepared by Ernest Lyon)

Kentucky State Music Festival

(Vocal Division)

sponsored by

The University of Louisville

Sponsored by

THE KENTUCKY MUSIC EDUCATION ASSOCIATION

in cooperation with

THE UNIVERSITY OF LOUISVILLE

PHILIP DAVIDSON, President

SCHOOL OF MUSIC Robert Whitney, Dean

and

Robert Griffith,

Manager of the Festival

INSTRUCTIONS TO PRINCIPALS, TEACHERS, AND PARTICIPANTS

This is the final copy of the Instrumental Solos, Vocal Solos and Small Ensemble Events. Please inform each student of his performance time. Please notify the School of Music immediately of any cancellations.

Each organization has been assigned an assembly room. Please clear the room within an hour after your final performance. In some instances, the same room will be used by two different schools.

The Director and his students are completely responsible for their assembly room and its contents until the entire group has checked out. WE CANNOT BE RESPONSIBLE FOR LOST ARTICLES OR CLOTHING.

Ratings will be posted on the bulletin board in the main hall as soon as possible after an event is closed. RATINGS WILL NOT BE GIVEN BY MAIL OR TELEPHONE.

There will be three judges for all large events (choir, orchestra and band). Three copies of the music must be supplied for the judges. Present these copies to the room chairman.

TEACHERS: Please pick up the judges comment sheets before leaving duPont Manual High School.

All students are urged to hear other performing groups.

There is ample parking space for all in the school parking lot.

REGISTRATION -- ALL SENIOR DIVISION students are requested to register in the main hall of the school as soon as you arrive. JUNIOR DIVISION students are not required to register.

The Instrumental Section of the Kentucky State Music Festival, Louisville Division, will be held at duPont Manual High School on April 2, 1965 at 3:30 p.m. and April 3, 1965 at 9:00 a.m.

MAY 7

MAY 8:00

There will, undoubtedly, be scheduling conflicts with some of the participating ensembles. Directors and judges are requested to work with the room chairmen in making all events progress as smoothly as possible.

We express our appreciation to everyone who has helped to expedite this event. If you have suggestions concerning the improvement of the festival, please write to the Festival Manager.

VOCAL SOLOS AND ENSEMBLES

duPont M Room 25	Manual High	n School		Mrs. Patricia Kentucky Sou		her, Adjudicator
SOPRANO	o solos, j	UNIOR DIVISI	ON ·			
EVENT	TIME	RATING	NAME	GRA	ADE	SCHOOL
1.	3:30		Faye Bacon	9		Shepherdsville
2.	3:35		Eve Eawson	8	3	Shelbyville
3.	3:40		Jeanne Tucker	9)	Fort Knox
SOPRANG	o solos, s	SENIOR DIVISI	ОИ			
4.	3:45		Dorís Wilson	10)	Shelby County
5.	3:50		Jeanette Smith	10)	Fort Knox
6.	3:55		Dorothy Buchanan	11	L	Shawnee
7.	4:00		Cheryl Thurman	11	l	Atherton
8.	4:05		Bonnie Blansett	11	l	Portland Christian
9.	4:10		Phyllis Barnette	12	2	Fort Knox
10.	4:15		Dorothy Hardison	12	2	Portland Christian
11	4:20	A 1.14	Anna Teaff	12	2	St. Romuald
12.	4:25	. () *	Реппу Lee	12	2	Manual
13.	4:30		Melissa Kelley	12	2	Bardstown
14.	4:35		Emily Jasper	12	2	Mt. Washington
ALTO SO	olos, jun	IOR DIVISION				
15.	4:40		Janice Sanders	S	9	Portland Christian
ALTO SO	OLOS, SEN	IOR DIVISION				
	to the	· _** • • •	•			Portland Christian
16.	4:45		Beverly Wells	11		
17.	4:50		Jean Kreke	11		Shawnee Shepherdsville
18.	4:55		Linda Light	12	2	Suepherdsvirie
GIRLS Q	UARTETS,	SENIOR DIVIS	ION			
19.	5:00		Elaine Henderson, Jackie Lott			Shawnee
0.0	1, 9 1 1	<i>;</i>	Stephanie McAfee, Ann Turner	•		Portland Christian #1
20.	5:05		Joan Caven, Darlene Willis			roftiand Christian #1
0.1			Donna Ice, Kathleen Murphy	•		Portland Christian #2
21.	5:10		Naomi Proctor, Ruby Schott,			rottiand Chitistian #2
	2.1		Shirley Jacobsen, Phyllis Ferguson			

MIXED ENSEMBLES, JUNIOR DIVISION

EVENT	TIME	RATING	NAME	
22.	5:15		S. Molen, D. Parido, J. McGee, J. Youngblood, D. Stewart, D. Pate, J. Dahlman, J. Doolittle, D. Neal, K. Morris, S. Chase	Highland #1
23.	5:20		V. Ewing, L. Smith, S. Rider, V. Johnson, K. Hyman, C. Morton, J. Arnold, G. Rose, R. Schultz, J. Rothrock, D. Patterson, G. Sparks, R. Hughes	Highland #2
MISCEL	LANEOUS E	NSEMBLES, SE	NIOR DIVISION	
24.	5;25	·-	C. Grider, C. Thurman, M. Dunaway, T. McKnight S. Hovious, D. DeLamarter, L. Leach, D. Greathouse, D. Newton, J. Cash, D. Clenny, D. Davies, J. Kessle, G. Goddykoontz, C. Alwes, F. Bodart	Atherton (Mixed)
25.	5:30	<u>·</u>	S. Reid, J. Willoughby, M. Milner, C. Combs, N. Duncan, D. Greathouse, S. Hovious, B. Jaggers, P. Austrew, S. Lewis	Atherton (Girls #1)
26.	5:35		H. Ernst, D. Herzog, L. Badgett, C. Burtner, T. Schrader, D. DeLamarter, B. Elder, L. Leach, A. Kelley, W. Whayne	Atherton (Girls #2)
27.	5:40		J. Humphrey, N. Proctor, L. Lanham, L. Owings, D. Hardison, R. Schott, B. Blansett, L. Owensby, J. Patterson, L. Porter, B. Wells, D. Ice, K. Murphy, R. Edens, B. Thompson, P. Harrison	Portland Christian (Girls #1)
28.	5:45		J. Brown, L. Patterson, R. Allen, P. Montgomery, J. Caven, B. Blansett, D. Willis, S. Jacobsen, S. Sinex, B. Wells, P. Ferguson, D. Maxey, J. Saunders, B. Ferguson	Portland Christian (Girls #2)
29.	5:50		M. Kelley, M. Millen, G. Yeast, K. Yeast, L. Mitchell, J. Hilton, L. Ferguson, A. Shephard, A. Arnold	Bardstown (Girls #1)
30.	5:55		L. Samuels, D. Stinnette, P. Riley, L. Hubbard, P. Bose, C. MacPherson, T. Gobert, S. Johnson, B. Arnold, H. Phillips, B. Pash, S. Hill	Bardstown (Girls #2)
31.	6:00		T. Zimmerman, L. Trinkle, L. Taylor, B. Redmon V. Mather, D. Albright, M. Ganote, L. Guelda, L. Osborne, S. Neeley, E. Cottner, B. Kiefer, A. Garrett, D. Morris, M. Wise, J. Brown	Manual (Girls #1)
32,	6:05		M. Noel, C. Bugg, L. Taylor, T. Sandusky, S. Thomas D. Spivey, S. Ragsdale, K. Cochran, S. Stephens, P. Sharfe, L. Guelda, W. Davis, V. Seelig, K. Klein, S. Sydnor, F. McFelia	Manual (Girls #2)

MISCELLANEOUS ENSEMBLES, SENIOR DIVISION

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EVENT TIME RATING	NAME	SCHOOL
33 6:10	C. Campbell, K. Schuermeyer, P. Lardner, V. Lott, M. Ralph, D. Barger, D. Dennison, W. Davis, E. Cottner, J. Blanton, N. Meyer, K. McDonald, E. Smith, L. Stowers, L. Squires, M. Wise	Manual (Girls #3)
34. 6:15	P. Lardner, L. Taylor, L. Trinkle, N. Throneberry, C. Bennet, S. Bright, P. Sharfe, E. Cottner, J. Blanton, K. Cochran, S. Stephens, L. Squires, V. Seelig, J. Alston, P. Patrick, J. Witten	Manual (Girls #4)
35. 6:20	L. Neff, P. Roach, P. Mattingly, P. Eskridge, M. Gibson, M. Knight, M. DeJarnette, S. Beaven, K. Spencer	St. Romuald (Triple trio)
36. 6:25	M. McGilton, D. Pearsall, A. Tucker, P. Quinn J. Webb, S. Murray, J. Crennel, L. Strain, J. Tucker	Fort Knox (Triple trio)
37. 6:30	J. Heaton, N. Smith, M. Simpson, B. Slucher, A. Ellis, K. Quire	Shelby County

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VOCAL SOLOS AND ENSEMBLES

	Manual Hig 9, Warm-	gh School up Room 111		Miss Sara H University	Iolroyd, Adjudicator of Kentucky
MEZZO	-SOPRANO	solos, junio	DR DIVISION		
EVENT	TIME	RATING	NAME	GRADE	SCHOOL
38.	3:30		Juliette Crennel	9	Fort Knox
39.	3:35		Becky Sanders	. 9	Shepherdsville
40.	3:40		Joy Day	9	Taylorsville
MEZZO-	SÓPRANO	SOLOS, SENIC	DR DIVISION		
			•		
41.	3:45		Linda Pettigrew	10	Fort Knox
42.	3:50		Melanie McGilton	11	Fort Knox
43.	3:55		Leslie Strain	11	Fort Knox
44.	4:00		Judy Hatfield	11	Shepherdsville
45.	4:05		Joan Caven	11	Portland Christian
46.	4:10		Darlene Willis	11	Portland Christian
47.	4:15		Donna Pearsall	11	Fort Knox
48.	4:20		Sharon Murray	12	Fort Knox
49.	4:25		Becky Becnel	12	Shepherdsville
50.	4:30		Besty Elder	12	Atherton
51.	4:35		Janet Blanton	12	Manual
52.	4:40		Henrietta Gibson	12	St. Romuald
GIRLS M	ADRIGAL	GROUP, JUNIC	R HIGH		
53.	4:45		S. Sturgeon, B. Willis, Shirley Fry. S. Pierce, J. Harland, T. Shelton,	e, D. Stephens, S. Shearer	Barret Junior
BOYS EN	SEMBLE,	JUNIOR DIVISI	ON		
. .					
54.	4:50		E. Crutcher, L. Carter, B. Allen, J. Pendletone, J. Foster, J. Payne, Hazelwood	G. Duff, Trimble,	Manual Junior
GIRLS EN	NSEMBLE,	JUNIOR DIVIS	ON		
55.	4:55		L. Burton, D. Carter, M. Coleman T. Costley, T. Gaines, F. Jones, J S. Perkins, G. Shoulders, P. Silver B. Stringer, S. Vaughn	. Maupin.	DuValle Junior

GIRLS TRIOS, SENIOR DIVISION

Part of the ground

EVE	NT TIME	RATING	NAME		SCHOOL
56. 57. 58. 59. 60. 61. 62.	5:00 5:05 5:10 5:15 5:20 5:25 5:30	S, SENIOR DIVIS	C. Thurman, M. Levy, D. DeLamarter S. Kries, H. Ernst, D. Greathouse N. Duncan, S. Reid, S. Hovious P. Lee, J. Blanton, K. Schuermeyer M. McGilton, S. Murray, D. Pearsall B. Blansett, B. Wells, B. Thompson D. Hardison, D. Maxey, R. Edens	 1 + 17	Atherton #1 Atherton #2 Atherton #3 Manual Fort Knox Portland Christian #1 Portland Christian #2
63. 64. 65.	5:35 5:40 5:45		C. Thurman, D. DeLamarter, D. Davies, C. Alwes B. Blansett, B. Wells, D. Thompson, M. Ball D. Willis, D. Ice, R. Hickman, F. Schott		Atherton Portland Christian #1 Portland Christian #2
MADI	RIGAL GROU	PS, JUNIOR DIVI	SION		-
66.	5:50	10 ;	L. Carter, E. Cruther, B. Allen, B. Trimble, J. Payne, J. Foster, M. Johnson, S. Ford, S. Thomas, McFelia, C. Smith		Manual Junior
67.	5:55		J. Cottrell, D. Coleman, K. White, S. Morgan R. McGeachin, R. Smith, L. Thomas, J. Marshall		Highland #1
68.	6:00	· · · · · · · · · · · · · · · · · · ·	D. Carr, B. Bell, S. Cox, E. Kohn, L. Herz, C. Hegewald, T. Blanford, P. Hawkins	••	Highland #2
69.	6:05		B. Howe, C. Susan, K. Lyon, M. Alwes, D. Ford, E. Schneck, B. Stewart, T. Lehman, J. Knoer, G. Dickenson	:	Highland #3
70.	6:10		S. Yolles, L. Hovious, S. Eubanks, R. Ruble, M. Anderson, M. Miveloz, J. Gumer, D. Nunn	1.	Highland #4

VOCAL SOLOS AND ENSEMBLES

Room			DIMETON	Mr. Rolf Berea Co	Hovey, Adjudicator
BARII	ONE-BASS S	OLOS, JUNIOR	DIAISION		
EVENT	TIME	RATING	NAME	GRADE	SCHOOL
71.	3:30		Gordon Parker	9	Shelby County
BARIT	ONE-BASS S	OLOS, SENIOR	DIVISION		
72.	3:35		Danny Thompson	11	Postland Ch
73.	3:40		Bobby Ott	11	Portland Christian
74.	3:45		Joe Gay	12	Portland Christian
75.	3:50		William Becknell		Fort Knox
76.	3:55		Fred James	12	Shepherdsville
77.	4:00		Fred Schott	12	Shepherdsville
78.	4:05		C. Capps Sanders	12	Portland Christian
79.	4:10		John Montgomery	12	Shepherdsville
80.	4:15		Nicky Bain	12	Shelbyville
81.	4:20		Bill Preston	10	Shepherdsville
82.	4:25		David Clenny	10	Fort Knox
83.	4:30		Gary Hoefler	11	Atherton
84.	4:35		Chet Alwes	12	St. Romuald
			CILCL HIWES	12	Atherton
TENOR	SOLOS, SEI	NIOR DIVISION			
85.	4:40		Charles Speak	12	St. Romuald
MALEC	NI A DTTTC	CENTOD DATES	2011		
MINIE (OARTEIS,	SENIOR DIVIS	ION		
86.	4:45		D. Clenny, R. Thompson, R. Keeling, R. Sh	- 6	
87.	4:50		R. Hickman, T. Guyton, M. Ball, D. Thom	pson	Atherton Portland Christian
MISCEL	LANEOUS B	OYS ENSEMBL	ES, SENIOR DIVISION		
88.	4:55		D. Clenny, D. Newton, D. Davies, J. Cash, R. Thompson, G. Hess, M. Breehl, R. Keelin B. Gumer, B. McMeachin, B. Kaufman, R. S. G. Goodykoontz, J. Kessler, H. Kelley	nα	Atherton
89.	5:00		D. Thompson, J. Bradshaw, H. Allen, F. Sch A. Reece, G. Gray, B. Ott, R. Hickman, T. M. Ball, W. Maxey, B. Heid	nott, Guyton,	Portland Christian

MISCELLANEOUS BOYS ENSEMBLES, SENIOR DIVISION

EVENT	TIME RATING	NA ME		SCHOOL
90.	5:05	L. Mahoney, T. Williams, B. Jury, J. Floyd, D. Floyd, D. Hutcherson, J. Roby, W. Shelto D. Stucker, J. Yates, P. Oakley, M. Ausland	n,	Bardstown
91.	5:10	C. Thompson, G. Catlett, D. Brown, J. Cisse J. Waits, W. Hannah, R. Ford, D. Goff, D. E G. Doyle, R. Allen, R. Garmon, M. Gist, Wm. Nightingale, T. Mayberry, C. Turner	11,	Manual
92.	5:15	G. Hoefler, J. Whelan		St. Romuald
	5:20ANEOUS MIXED ENSEMBLE	R. Risner, J. Gay, M. Shipp, P. Posey, J. No R. Plants, J. Laws, Wm. Preston	el,	Fort Knox
94.	5:25	M. Millen, G. Yeast, M. Kelley, L. Hubbard A. Arnold, A. Shephard, L. Mitchell, J. Hilt J. Floyd, D. Floyd, D. Hutcherson, T. Willia J. Yates, L. Mahoney, W. Shelton, J. Roby	on,	Bardstown
95.	5:30	J. Wikoff, J. Harris, M. Hall, P. Lee, L. Flo N. McGraw, L. Ochs, B. Young, C. Thompso R. Ford, J. Cissell, W. Hannah, E. Throneber M. Gist, D. Benz, G. Doyle	on,	Manual #1
96.	5:35	L. Taylor, V. Lott, L. Trinkle, B. Redmon, L. Florence, S. Sydnor, B. McFelia, J. Brown W. Hannah, J. Cissell, D. Brown, C. Thomps T. Mayberry, R. Bonn, C. Turner, R. Allen		Manual #2
97.	5:40	D. Willis, D. Hardison, J. Caven, N. Proctor D. Ice, R. Edens, K. Murphy, P. Ferguson, V R. Hickman, B. Heid, C. Wallace, J. Bradsha B. Ott, G. Gray, F. Schott	V. Maxey,	Portland Christian #1
98.	5:45	B. Blansett, R. Allen, B. Thompson, B. Wells R. Hickman, M. Ball, T. Guyton, D. Thomp		Portland Christian #2
MADRIG	AL GROUPS, SENIOR DIVIS			
99.	5:50	C. Grider, S. Kries, H. Ernst, J. Willoughby, S. Hovious, D. Greathouse, D. Clenny, J. Ca. Alwes, F. Bodart		Atherton
100.	5:55	S. Thomas, V. Lott, K. Klein, S. Sydnor, J. D. Brown, T. Mayberry, Wm. Nightingale	Cissell,	Manual #1

MADRIGAL GROUPS, SENIOR DIVISION

EVENT	TIME	RATING	NAME	SCHOOL
101.	6:00	,	P. Lardner, J. Blanton, K. Schuermeyer, L. Stowers, G. Catlett, C. Thompson, T. Mayberry, G. Doyle	Manual #2
102.	6:05		W. Becknell, C. Sanders, Fred James, J. Miller, J. Hatfield, B. Becnel, B. Knipp, L. Light, F. Bacon, W. Bennington	Shepherdsville
103.	6:10		A. Teaff, H. Gibson, C. Speak	St. Romuald
104.	6:15		J. Heid, B. Heid, G. Cain, P. Clark, P. Ott, B. Stanfield	Portland Christian (Girls)
105.	6:20		J. Heid, P. Ott, B. Heid, P. Clark, S. Schreiner, C. Brown	Portland Christian (Mixed)

CHORUSES AND CHOIRS April 18, 1965 duPont Manual High School

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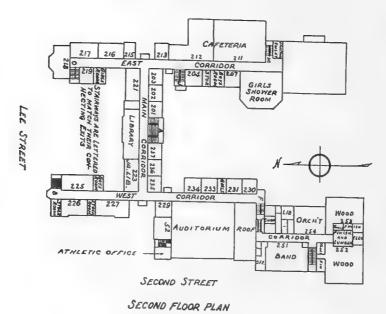
HAND I HAVE SERVE

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Performa	nice Room: Auditorium		Warm-up rooms: 251 and 254
CLASS	NAME SE.	WARM-UP TIME	PERFORMANCE TIME RATING
JUNIOR I	HIGH CHORUSES	<i>!#</i> ·	position in the second
DD	Manly Jr. (Girls)	8:50	9:00
DD	DuValle Jr. (Mixed)	9:00	9:10
DD	Manual Jr. (Girls)	9:10	9:20
D	Barret Jr. (Girls)	9:20	9:30
D	Highland Jr. (Boys)	9:30	9:40
D	Calvary Jr. (Mixed)	9:40	9:50
D	Jackson Jr. (Mixed)	9:50	10:00
DD	Manly Jr. (Mixed)	10:00	10:10
D	Highland Jr. (Girls)	10:10	10:20
E	Mt. Washington Jr. (Mixed)	10:20	10:30
D	Portland Christian (Girls)	10:30	10:40
D	Jackson Jr. (Girls)	10:40	10:50
D	Lebanon Jr. (Mixed)	10:50	11:00
DD	Manual Jr. (Mixed)	11:00	11:10
D	Highland Jr. (Mixed)	11:10	11:20
D	St. Charles Jr. (Mixed)	11:20	11:30
D	Bradford ville Jr. (Mixed)	11:30	11:40
SENIOR I	HIGH CHOIRS		
В	Loretto Sr. (Girls)	12:50	1:00
A	Manual Sr. (Girls)	1:00	1:10
A	Manual Sr. (Mixed)	1:10	1:20
SENIOR 1	HIGH CHORUSES		
С	Portland Christian (Girls)	1:20	1:30
CC	Bethlehem Sr. (Girls)	1:30	1:42
CC	Bardstown Sr. (Mixed)	1:42	1:54
С	Portland Christian (Mixed	1:54	2:06
BB	Fort Knox Sr. (Girls)	2:06	2:18
BB	Shepherdsville Sr. (Mixed	2:18	2:30
В	Henry County (Girls)	2:30	2:42
BB	Fort Knox (Mixed)	2:42	2:54
В	Henry County (Boys)	2:54	3:06
A	Shawnee #1 (Girls)	3:06	3:18
A	Atherton (Girls)	3:18	3:30

SENIOR HIGH CHORUSES

CLASS	NAME	WARM-UP TIME	PERFORMANCE TIME	RATING
A	Central (Mixed)	3:30	3:42	
A	Shawnee #2 (Girls)	3:42	4:00	
A	Manual (Girls)	4:00	4:12	-
A	Atherton (Boys)	4:12	4:24	
A	Shawnee (Mixed)	4:24	4:36	
A	Manual (Mixed)	4:36	4:48	
A	Atherton (Mixed)	4:48	5:00	
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UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Pupils of Ruth Rice

in

Recital

GARDENCOURT

Gold Room

PROGRAM

Twinkle Twinkle Little Star Traditional March Tcherepnin
Kathy Beech
The Clock Tcherepnin
William Marshall
Waltz in D major Schubert (Diller-Quaille duet arrangement)
Anne Marshall William Marshall
Allegro, K. 3 Mozart
Anne Marshall
Butterfly Clark Library Jack Be Nimble
Melanie Powers
Violets Hovemann
Margaret Welch
Winter Farewell German Folk Song Spring Song English Folk Song (Diller-Quaille duet arrangements)
Anne Marshall Margaret Welch
Prelude Tcherepnin
Rayner Scott

The Butterfly Wright
Gwendolyn Jackson
Morning Walk Gretchaninov Ecossaise Beethoven
Leland Scott
Dance of the Elves
Janet Head
Two Russian Folk Songs, Op. 107, Nos. 3, 7 Beethoven
Kathy Gerhard
Minuet in G major
Mary Lynn Snyder
Prelude in C major
Mary Ann Childers
Song Without Words, Op. 19, No. 6 Mendelssohn
Sheryl Soderberg
Sonatina, Op. 36, No. 4
Jacqueline Brown

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

* * * GARDENCOURT * * *

Emily Davison Recital Hall

PROGRAM

German Dance Little Beggar	Mozart Gretchaninov
	Kathy Lang, piano (Keyes)
Flemish Folk Allegro	Song Suzuki
	Mark Royster, violin (Schneider) Accompanist, Sharon Royster
Promenade .	Brown
	Carol McClure, viola (Schneider) Accompanist, Carol Pitts
Fanfare from	William Tell Rossini
	David McClure, violin (Schneider) Accompanist, Carol Pitts
Minuet	Bach
	David Doolittle, violin (Schneider) Accompanist, Glen Asch
Concertino .	· · · · · ·
	Glen Asch, violin (Schneider) Accompanist, Mrs. Anna Asch

Boston Fancy	• • • •	• •			Folk	Dance
	Hal Newman, Accompanist,	viola Fraul	(Schn ein P	eider hilli) ps	
Adagio from A	rpeggione Son	ata .			• Sc	hubert
	Meme Gibson, Accompanist,	viola John	(Schr Cofer	neide:	r)	
Prelude from S	Suite in G .	• •				Bach
	Nathan Felde	, viol:	a (Sch	neide	er)	
Etudes, No. 21 No. 33 in	in C major, B flat major	r.	• •	• •	. Cr	ramer
	Carol Pitts,	piano	(Aldr	ich)		

Steinway Piano

This is the twelfth Preparatory recital of the 1964-65 season. The next recital will be held on April 10.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital



Emily Davison Recital Hall April 3, 1965 8:30 p.m.

(Given in partial fulfillment of the requirements for the degree of Master of Music.)

PROGRAM

Allegro Adagio-Presto-Adagio Allegro	•	•	 Giuseppe Torelli
Proclamation (1955)	• •		 . Ernest Bloch
Sonata (1939) Mit Kraft Mässig Begwegt Trauermusik Alle Menschen Mussen	 Sterben		 Paul Hindemith
	INTERM	ISSION	

Steinway Piano

Suite in Olden Style, Opus No. 24.

Entreé Sarabande Menuer

Ronde Française

. Vincent d'Indy



PALM SUNDAY Strathmoor Presbyterian 7:30 p.m.

FELDE FAMILY ENSEMBLE

PROGRAM

Preliminary Music Schubert String Quartet Opus 29 Andante

Processional "Audi Domine" Gumpelzheimer

THE TEN COMMANDMENTS
Create in Me a Pure Heart

Jan Bender Johannes Brahms

Beethoven Quartet Opus 18 . No 4 Allegro ma non troppo

O Wondrous Love THE SEVEN WORDS FROM THE CROSS J S Bach Knut Nystedt

Mazart Quartet K 160 in E flat First movement

I AM THE RESURRECTION AND THE TRUE LIFE

Andreas Hammerschmidt

God Gave to Us this Glorious Day

J S Bach

Haydn Quartet Opus 33 No 3 Allergro Moderato

In Heaven Above

Edvard Grieg

Postlude: Last three movements of the Haydn Allegretto, Adagio and Presto

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

April 8, 1965

1:00 p.m.

PROGRAM

Intermezzo · · · · · · · · · · · · · · · · · ·	Robert Schumann Franz Schubert
	Thomas Hall, baritone (Smith) Patricia Wilson, piano
Romancé, No. 2/.	Sandra Priddy, oboe (McAninch) Yvonne Switzer, piano
Larghetto	
	Frank Callaway, French horn (Ball) Patricia Wilson, piano
Sonata (1939) I Allegro moderato IV Little Rondo; Leis	urely
	Bruce Busch, clarinet (Livingston) Nancy Rust, piano
French Suite Prelude Allemande Courante Sarabande Gigue	Robert King
	James Debth, trumpet (Raper) Leslie Anderson, trombone (Lyon)

Steinway Piano

* CONCERTO FOR TWO TRUMPETS AND ORCHESTRA..... VIVALDI

WILLIAM WILKERSON, TRUMPET (RAPER) RANDELL CROLEY, TRUMPET (RAPER) ROBERT LAM, PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

JAMES OSTRYNIEC
Oboe

Pupil of
Daniel McAninch

Assisted by
Bobbye Ossman, Piano
Marion Korda, Viola

Emily Davison Recital Hall April 9, 1965 8:30 p.m.

PROGRAM

Concerto for Oboe, K. 314 W. A. Mozart Allegro aperto Adagio non troppo Allegretto
Fantaisie Pastorale pour Hautbois et Piano, Op. 37 E. Bozza
INTERMISSION
Sonata for English Horn and Piano (1941) P. Hindemith Slow; Allegro pesante Moderate; Scherzo

Deux Rapsodies pour Hauthois, Alto et Piano . . . C. M. Loeffler

I. L'Etang (The Pool)

Allegro pesante

II. La Cornemuse (The Bagpipe)

MUSICA SACRA

JOHANN SEBASTIAN BACH

THE PASSION ACCORDING TO ST. JOHN

WILLIAM. WHITESINES - Evangelist

ROY WOODALL — Jesus

ARNOLD EPLEY - Pilate

CARL SMITH — Peter

GABRIELLE PRYOR - Soprano

ANTOINETTE BOOKER - Alto

MARGARET DICKINSON Continuo

ASCENSION PARISH CHOIR

Members of the Louisville Orchestra

Melvin D. Dickinson

Conductor

Sunday, April 11, 1965

8:00 p.m.

CHURCH OF THE ASCENSION

311 Washington Street

Frankfort, Kentucky

H. WARD JACKSON - Rector

Recitative - Evangelist

And there crucified they him, and two others with him on either side, Jesus in the midst, between them. And Pilate wrote for him an epigraph, and put it upon the cross; and wrote for him an epigraph, and put it upon the cross; and it was written: Jesus of Nazareth, King of the Jews! And this epigraph was read by many, for the town was not far from the place where Jesus was crucified. And the words were written in Hebrew, Latin, likewise also in Greek. Then said the chief priests of the Jews unto Pilate:

Chorus

Write thou not the King of Jews, rather that he himself has said it: I am their King and Master.

Recitative - Evangelist and Pilate

But Pilate replied to them: Behold, what I have written, that is what I have written.

Chorale

Within my heart's recesses there burneth bright Thy name; My spirit glad rejoices to see its steady flame.
When dreaded death is near me, with all its dark distress,
Thy Cross, dear Lord, will cheer me and ease its bitterness.

Recitative - Evangelist

And then did the soldiers, after thus they had crucified Jesus, divide all his garments in four equal parts, a portion for each of the soldiers there, and also his coat. Now the coat had no seam but was woven; from end to end 'twas woven, through and through Theorem through and through the sold woven through and through. They said therefore one to another:

Chorus

Do not rend it or divide it but by lot determine who shall have it, whose it shall be.

Recitative - Evangelist and Jesus

So that the Scripture might be fulfilled which sayeth: They parted out my raiment equally among them, but for my vesture they cast lots for its possession. These things therefore were done by the soldiers. Now standing beside the cross of Jesus was his mother and also his mother's sister, named Mary, Cleophes', wife, also Mary, the cross of Jesus was his mother and also his inother's sister, named Mary, Cleophas' wife, also Mary Magdalena. Now when Jesus saw his mother near him, and his well-beloved disciple standing by her, he saith unto his mother: Lo! woman, behold thy son! Then saith he to that disciple: See thou, here behold thy mother.

Chorale

All things fashioned He with care in his hour of parting, Son to mother gives He there, her to him for guarding. O man, lead a righteous life, love God and thy neighbor, Death will bring an end to strife, rest from care and labor.

Recitative - Evangelist and Jesus

And from then on she stayed with that disciple. And now since Jesus knew full well that all was accomplished, as was written in the Scripture, he saith: I thirst! Now some vinegar stood in a vessel. They filled a sponge with vinegar from the vessel, and put it upon a twig of hyssop, and put it to his mouth to drink it. When the vinegar had touched the lips of Jesus, he said: It is fulfilled.

Aria — (Alto)

It is fulfilled, O rest for all afflicted spirits. This night of woe is passing slow before me. The King of Judah triumphs now and ends the strife. It is fulfilled.

Recitative - Evangelist

And bowed down his head, and was gone.

Aria - (Bass and Chorus)

O Thou my Saviour, give me answer:
Since Thou upon Thy cross art crucified, and Thyself hast said: it is fulfilled; Shall I from death be ever free?
Can I through Thy despair and Passion the heav'nly home inherit?

Is all the world and a line of the control of

Is all the world redeemed today?
Thou canst for pain indeed not answer,
Yet bowest Thou Thy head to say, in silence: Yea!

Jesus, Thou who kneweth death, liveth now forever; When the path of death I trod, Lord, forsake me never. God's wrath Thou from me hast turned, saved me from disaster;

My redemption Thou hast earned, my beloved Master.

Recitative - Evangelist

And then behold, the veil of the temple was rended in twain from very top to bottom down. And the earth quaked and trembled, and the rocks burst asunder, and the grave were opened again, and many bodies of sleeping saint

Arioso — (Tenor)

My heart! See, all the world because of Jesus' suffering is shrouded, the sun in deepest mourning clouded. The vel shrouded, the sun in deepest mounting couded. The vel is rent, the rocks are cleft, the earth doth quake, grave open flying, when the Redeemer they see dying. And at for thee, what wilt thou do?

Aria - (Soprano)

Release, O my spirit, thy torrents of crying, The Highest is dying. Through heaven and earth these dark tidings be spread, Thy Jesus is dead!

Recitative - Evangelist

The chief priests therefore, because of the Passover, in order that the bodies should not remain on the cross for the Sabbath (for the Sabbath in that week was a high one) now entreated Pilate to allow their legs to be broken, that they might from thence be taken. Then came the soldier and brake the legs of the first one, and the other which was crucified there with him. Then at least coming up to Jesus, and perceiving that he had already died, therefore they brake not Jesus' legs; but one of the soldiers then took up his spear, and with the spear did he pierce His side, and straightway came there blood and water out And he that hath seen these things, 'tis he who bare record, and his record is true, nor indeed can he fail to know whereof he speaketh, that ye believe him. For all these things were done as promised by the Holy Scripture. A bone of him shall not be broken. Again in the Scripture another hath said: They shall behold him, behold the one whom they have pierced.

Chorale

Help us, Christ, Thou Son of God, by thy bitter anguish, Faithfully our course to run, ev'ry sin to vanquish. How and why our Saviour died, we must ponder duly; And, though weak, leave naught untried, Lord, to thank The truly.

Recitative - Evangelist

There came unto Pilate Joseph of Arimathaea, a disciple, too was he (but secretly, fearing the Jews), and sought leave to remove the body of Jesus. And this leave Pilate gave unto him. Therefore came he thither and carried Jesus he had a compact this beautiful to be a compact thinks. body away. There came thither too Nicodemus, he was at first had come to Jesus in the night, and brought a mixture of myrrh and of aloes, together a hundred-pound weight. Then straightway took they Jesus' body, and wound it in the linen cloths with the myrrh and aloes, as the Jewish manner is to bury. In Golgotha, where the place was where He was crucified, was a garden, and in the garden a new grave in which no man yet had eer been laid. And therein then laid they Jesus, (since it was the day of preparation), it being so nigh at hand.

Chorus

Rest well, Beloved, sweetly sleeping, That I may cease from further weeping, Rest well, and let me, too, rest well. The grave that is prepared for Thee, From pain and woe will set me free, Will open Heav'n for me, and close the gates of Holl.

Chorale

Ah Lord, when comes that final day, may angels bear my soul away, to Abra'ms bosom take it;
Then let my body's anguish cease, my soul to rest in perfect peace

peace

Til Thou again awake it. O what joy it then will be, the Very Son of God to see, To gaze upon His Holy Face, my Saviour on the Three of Grace;

Lord Jesus Christ, O hear Thou me; Thy name I praise eternally!

University of Louisville School of Music



Gardencourt Davison Recital Hall April 11, 1965 3:30 p.m.

PROGRAM

Andante with Variations in F minor (1793)	•	•	•	. Joseph Haydn (1732-1809)
Valses nobles et sentimentales (1911) .	•	•	•	. Maurice Ravel (1875-1937)
Sonatine (1905)	٠	•	٠	. Maurice Ravel

INTERMISSION

Sonata in B-flat major, D. V. 960 (1828) Franz Schubert
Molto moderato
Andante sostenuto
Scherzo: Allegro vivace con delicatezza
Allegro, ma non troppo - Presto

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

	THE MECTORY
May 1, 1965	Gold Room 1:30 p.m.
	Program
Minuet	o o o o o o o o o o o o Bacho Suzuki
	David Post, violin (Schneider) Accompanist, Lorna Griffith
Two Minuets	o e o o o o e e e e e Bach
	Cheri Lyon, violin (Schneider) Accompanist, Lorna Griffith
Berceuse	e e e e e e e e e e e e e e e Saenger
	Janice Rhinehart, violin (Skerlong)
Concertino No. IV	e e e e e e e e e e e e e e e e e e e
	Gloria Felde, violin (Schneider) Accompanist, Sylvelin Felde
Concerto in A minor . First movement: Al	
	Rebecca Boldt, violin (Schneider) Accompanist, Lorna Griffith
La Cinquantaine	• • • • • • • • • • • • • • • • • • •
	Sarah Griffith, violin (Schneider) Accompanist, Margaret Ann Griffith
Six Easy Variations on a	Swiss Song
	Ofelia Fernandez, piano (Keyes)
Sonata No. 4 in D major Second movement: A	llegro
	Bayla Keyes, violin (Schneider) Accompanist, Doris Keyes
Adagio from Arpeggione S	onata

Meme Gibson, viola (Schneider) Accompanist, John Cofer

Concerto in G major . Third movement: An	dante	
	Nancy Drye, viola (Schneider) Accompanist, Jeannette Sarbo	
Student Concerto No. 3 First movement: Al	legro risoluto	
	Jeannette Sarbo, viola (Schneider) Accompanist, Thomas Russell	
Concerto in A minor . Allegro moderato	e e re e re e re e re e re e re e e Baci	1
	Robin Louis, violin (Skerlong)	
Concerto No. 7 in E mino	2° Spoin	c
	Cheryl Minor, violin (Skerlong)	
Concerto in E major . Allegro	e e e e e e e e e e e BACI	1
	Kathy Lyon, violin (Skerlong)	
Sonata in A major Preludio Capriccio Corrente Giga	• • • • • • • • • • • • • • • • • • •	i
	Linda Wright, violin (Skerlong)	
la Polita o o o o o	o o o o o o o o o o o o corelli	Ĺ
	Rebecca Romer, violin (Skerlong)	

Baldwin Plano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt	Emily Davison Recital Hall	May 4, 1965
	Harpsichord Convocation (Pupils of Doris Owen)	
	1:00 P.M.	
	PROGRAM	
Sonata in D major, Op Affettuoso Moderato Allegro	. 1, No. 3	Santo Lapis (early 18th century)
	James Ostryniec, oboe Bobbye Ossman, harpsichord	
Suite in D minor Ouverture - Alleg Allemande Courante		Georg Friedrich Handel (1685-1759)
Sarabandes Ciacona	I and II	
	Jack Roby, harpsichord	
Sonata in G minor Larghetto Allegro Adagio Allegro	• • • • • • • • • • • • • • • • • • • •	
	Lawrence D'Attilio, bassoon David Doran, harpsichord	

Sonata in G minor Carl Philipp Emanuel Bach Adagio (1714-1788)Allegro Vivace (theme and variations)

> James P. Ostryniec, oboe Bobbye Ossman, harpsichord

Kentucky State Music Festival

(Instrumental Division)

sponsored by

The University of Louisville

Sponsored by

THE KENTUCKY MUSIC EDUCATION ASSOCIATION

in cooperation with

THE UNIVERSITY OF LOUISVILLE

PHILIP DAVIDSON, President

SCHOOL OF MUSIC

Robert Whitney, Dean

and

Robert Griffith,

Manager of the Festival

INSTRUCTIONS TO PRINCIPALS, TEACHERS, AND PARTICIPANTS

This is the final copy of the Instrumental Solos, Vocal Solos and Small Ensemble Events. Please inform each student of his performance time. Please notify the School of Music immediately of any cancellations.

Each organization has been assigned an assembly room. Please clear the room within an hour after your final performance. In some instances, the same room will be used by two different schools.

The Director and his students are completely responsible for their assembly room and its contents until the entire group has checked out. WE CANNOT BE RESPONSIBLE FOR LOST ARTICLES OR CLOTHING.

Ratings will be posted on the bulletin board in the main hall as soon as possible after an event is closed. RATINGS WILL NOT BE GIVEN BY MAIL OR TELEPHONE.

There will be three judges for all large events (choir, orchestra and band). Three copies of the music must be supplied for the judges. Present these copies to the room chairman.

TEACHERS: Please pick up the judges comment sheets before leaving duPont Manual High School.

All students are urged to hear other performing groups.

There is ample parking space for all in the school parking lot.

REGISTRATION- All SENIOR DIVISION students are requested to register in the main hall of the school as soon as you arrive. JUNIOR DIVISION students are not required to register.

The Instrumental Section of the Kentucky State Music Festival, Louisville Division will be held at duPont Manual High School on May 7, 1965 at 3:30 p.m. and May 8, 1965 at 8:00 a.m.

There will, undoubtedly, be scheduling conflicts with some of the participating ensembles. Directors and judges are requested to work with the room chairmen in making all events progress as smoothly as possible.

We express our appreciation to everyone who has helped to expedite this event. If you have suggestions concerning the improvement of the festival, please write to the Festival Manager.

STRINGS

duPont Manual High School Room 127, Warm-Up Room 125

Dr. Kenneth Wright, Adjudicator University of Kentucky

VIOLIN	SOLOS, JU	NIOR DIVISIO	N		
EVENT	TIME	RATING	NAME	GRADE	SCHOOL
1 a	3:24		April Shipp	7	Highland Jr.
1	3:30		Tom Wermuth	7	Southern Jr.
2	3:36		Robin Louis	7	Highland Jr.
3	3:42		Bayla Keyes	7	Highland Jr.
4	3:48		George Robinson	8	Manly Jr.
5	3:54		Darlene Wilborn	8	Shelbyville Jr.
6	4:00		Nancy Shannon	8	Shelbyville Jr.
7	4:06		Cheryl Minor	8	Highland Jr.
8	4:12		Leslie Kalkhof	8	Highland Jr.
9	4:18		Stacy Sullivan	9	Shawnee Jr.
10	4:24		David Updegraff	9	Highland Jr.
11	4:30		Glenda Spaw	9	Gottschalk Jr.
12	4:36		Karen Slimmick	9	Gottschalk Jr.
13	4:42		Virginia Marshall	9	Gottschalk Jr.
14	4:48		Sallie Mason	9	Highland Jr.
15	4:54		Kathy Lyon	9	Highland Jr.
STRING	QUARTETS,	JUNIOR DIV	ISION		
16	5:00		M. Mayberry, S. Pettit, J.	Stivers, C. Wilburn	Manual Jr.
17	5:06		T. Wermuth, J. Grizzard, k	C. Oakes, M. Moore	Southern Jr.
18	5:12		B. Messinger, R. Grary, A.		Highland Jr. #1
19	5:18		C. Minor, R. Louis, J. Terr		Highland Jr. #2
MISCEL	LANEOUS ST	RING ENSEM	BLES, JUNIOR DIVISION		
20	5:24		M. Sidebottom, S. Knaster,	P. Akin (cello trio)	Highland Jr.
21	5:30		C. Minor, R. Louis, D. Upo	legraff, B. Keyes, J. Terry,	
			D. Judd, C. White (cham	ber orchestra)	Highland Jr.
22	5:36		L. Payton, P. Chapman	(violin duet)	Southern Jr.
23	5:42		T. Wermuth, J. Grizzard		Southern Jr.
24	5:48		M. Bright, P. Mitchell, B.	Burnes, A. Stith (violin	
	0		quartet)		Manual Jr.
25	5:54		S. Pettit, M. Mayberry (V.	iolin duet)	Manual Jr.

VIOLIN SOLOS, SENIOR DIVISION

EVENT	TIME	RATING	NAME	GRADE	SCHOOL
26	7:00		Trudy Gardner	10	Manual
27	7:06		Kaye Brown	10	Manual
28	7:12		Rebecca Romer	10	Manual
29	7:18		Jane Peyton	10	Manual
30	7:24	-	Louis Steiner	10	Shawnee
31	7:30		Clinton Grosz	10	Atherton
32	7:36	-	Mary Van Haverbeke	11	Manual
33	7:42		Pam Saunders	11	Shelbyville
34	7:48		Pat Matthews	11	Shelbyville
35	7:54		James Batts	12	Мапиаі
36	8:00		Linda Wright	12	Manual
37	8:06		Adela Sarbo	12	Atherton
38	8:12		Harriett Harned	12	Atherton
39	8:18		Hilda Robinson	12	Atherton
40 41 42	8:24 8:30 8:36	SENIOR DIVIS	H. Robinson, H. Harned, H. Haas A. Sarbo, L. Akers, J. Sarbo, D. L. Wright, L. Smoot, V. Riley, R	Stone	Atherton #1 Atherton #2 Manual
CHAMBER	MUSIC,	SENIOR DIVISI	ИС		
43	8:42		H. Robinson, H. Harned, J. Sarbo	D Stone D Clanny	Atherton #1
44	8:54		A. Sarbo, C. Grosz, H. Haas, L.		Atherton #2
VIOLA SC		OR DIVISION	11. Outbo, G. G1032, 11. Haas, B.	badgett, D. Greathouse	Titliotton #2
45					
45	9:00		Jeanette Sarbo	10	Atherton
46	9:06		Nancy Drye	10	Atherton
47	9:12		Vicki Riley	10	Manual
48	9:18		Meme Gibson	10	Atherton

STRINGS

duPont Manual High School Room 104, Warm-Up Room 105

Mr. Lyle Wolfrom, Adjudicator Eastern State College

Barret Jr.

CELLO SOLOS, JUNIOR DIVISION

5:48

CELLO	5000, 30111			
EVENT	TIME	RATING	NAME GRADE	SCHOOL
49	3:30		Scott Stone	Highland Jr.
50	3:36		Teddi Shelton 8	Barret Jr.
51	3:42		Richard Moseson 8	Barret Jr.
52	3:48		Miriam Bein	Highland Jr.
53	3:54		Debbie Judd 8	Highland Jr.
54	4:00		RuthDoak 8	Shelbyville Jr.
55	4:06		Beverly Bromley 9	Barret Jr.
56	4:12		Robert Bardston 9	DuValle Jr.
57	4:18		Jean Merce 9	Gottschalk Jr.
58	4:24		Susan Knaster 9	Highland Jr.
59	4:30		Lucy Easley 9	Shelbyville Jr.
STRING B	ASS SOLOS,	JUNIOR DI	VISION	
60	4:36		Bob Crawford 7	Highland Jr.
61	4:42		Carolyn White 8	Highland Jr.
62	4:48		Nathan Kahn 8	Highland Jr.
MISCELLA	ANEOUS STRI	NG ENSEMBI	LES, JUNIOR DIVISION	
63	4:54		J. Unglaub, B. Messenger (violin duet)	Highland Jr.
64	5:00		C. Minor, J. Terry (violin & viola)	Highland Jr.
65	5:06		B. Crawford, C. White (string bass duet)	Highland Jr.
66	5:12		S. Mason, D. Updegraff (violin duet)	Highland Jr.
67	5:18		M. Butler, A. Shipp	Highland Jr.
68	5:24		R. Louis, D. Judd (cello & violin)	Highland Jr.
69	5:30		M. Bein, D. Judd, S. Stone (cello trio)	Highland Jr.
70	5:36		C. Minor, R. Louis (violin duet)	Highland Jr.
71	5:42		M. Mayberry, S. Pettit, M. Bright, P. Mitchell,	
			M. Ortense, D. Harrison, B. Byrnes, L. Gardner,	
			R. Yates, R. Cox, J. Stivers, M. Dandelin, K. Stive	ers,
			C. Wilburn, R. McPhelia, G. Murdock	Manual Jr.
72	5.40		C. Wildelli, R. McHoller, C. Mardon	

B. Bromley, R. Moseson, L. Vanderhoof, T. Shelton,

D. Spalding, H. McElrath (cellos)

MISCELLANEOUS STRING ENSEMBLES, JUNIOR DIVISION

	MISCEPIN	TIVEOUG GITA			
	EVENT	TIME	RATING	NAME	SCHOOL
		F F A		R. Davis, B. Vincent, M. Peason, B. Trager	Western Jr.
	73	5:54		B. Vincent, S. East	Western Jr.
	74	6:00		B. Trager, R. Davis	Western Jr.
	75	6:06		B. Vincent, K. McCubbin	Western Jr.
	76	6:12		b. Vincent, K. Weedbon	western it.
				BREAK	
(CELLO SC	LOS, SENIOR	DIVISION		
r	77	7:15		Janet Robinson 10	Atherton
	 78	7:21		Kathy Louis 10	Atherton
	. 0 79	7:27		Barbara Boulton 10	Atherton
	80	7:33		Donn Chatham 10	Shelbyville
	81	7:39		Ruth Evans 12	Manual
	82	7:45		Linda Badgett 12	Atherton
	33	7:51		Dennis Stone 12	Atherton
•					
5	STRING B	ASS SOLOS,	SENIOR DIVISIO	N	
8	84	7:57		Linda Erbele 11	Manual
8	85	8:03		Bonnie Peck 11	Manual
]	MISCELLA	NEOUS STRI	NG ENSEMBLES,	SENIOR DIVISION	
8	36	8:09		L. Smoot, K. Browne, J. Peyton, D. Hampton	Manual
{	87	8:15		D. Willis, L. Erbele, B. Peck (bass trio)	Manual
8	38	8:21		L. Smoot, L. Wright (violin duet)	Manual
8	39	8:27		H. Haas, B. Bryant, A. Sarbo, M. Gibson,	
				L. Ciresi, N. Drye, D. Hume, T. Munzer, D. Stone,	
				L. Badgett, K. Louis, O. Gutterman, C. Weiss, J. Robinson,	
				B. Boulton, M. Duncan.	Atherton #1
5	90	8:33		H. Harned, C. Grosz, L. Akers, R. Klein, D. McGill,	
				S. Lewis, K. Kaegi, R. Zachariah, J. Trotter, K. Bundentha	1,
				Z. Pitt, R. Hays, S. McNaughton, O. Gutterman, C. Weis.	Atherton #2
- 1	91	8:39		H. Harned, . Akers, R. Klein, S. Lewis, S. Pitt, R. Hays,	
				H. Haas, M. Gibson, D. McGill, L. Ciresi, D. Hume,	
,	0.0	0.45		K. Louis, C. Weis, D. Clenny, C. Stanfield, D. Greathouse	Atherton #3
,	92	8:45		C. Grosz, K. Kaegi, R. Zachariah, C. Bledsoe,	
				K. Bundenthal, J. Trotter, S. McNaughton, D. Clenny,	
				J. Sarbo, B. Bryant, N. Dyke, T. Munzer, O. Gutterman,	и л
	93	0.51		B. Boulton, J. Robinson, B. Gutermuth.	Atherton #4
	93 94	8:51		C. Weis, J. Robinson (cello duet)	Atherton
	95	8:57		A. Sarbo, J. Sarbo (violin, viola duet)	Atherton
	96	9:03		D. Stone, L. Badgett (cello duet)	Atherton
	97	9:09		H. Robinson, C. Grosz (violin duet)	Atherton
		9:15		E. Lawson, N. Shannon, S. Chatham, M. Smith,	01 .11110
				D. Wilborn, R. Doak	Shelbyville

WOODWINDS

duPont Manual High School Room 109, Warm-up Room 111

Mr. Philip Miller, Adjudicator University of Kentucky

CLARINET SOLOS, JUNIOR DIVISION

CTWITTER	1 00100, 101	1010 21 7 10101	•		
EVENT	TIME	RATING	NAME	GRADE	SCHOOL
98	3:30		Elizabeth Scharth	7	Fort Knox
99	3:36		Paul Zislis	7	Fort Knox
100	3:42		Stephen Siegel	8	Barret Jr.
101	3:48		Kenneth Pearson	8	Shawnee Jr.
102	3:54		Becky England	8	Shawnee Jr.
103	4:00		Sherrell Bentley	8	Shawnee Jr.
104	4:06		James Kelson	9	Barret Jr.
105	4:12		William Gutekunst	9	Shawnee Jr.
106	4:18		Stephen Spalding	9	Barret Jr.
107	4:24		Giovanni Medlock	9	Parkland Jr.
108	4:30		Beatrice Brown	9	Parkland Jr.
109	4:36		Douglas Farmer	9	Southern Jr.
110	4:42		Dennis Leezer	9	Western Jr.
111	4:48		William Lewis	9	DuValle Jr.
112	4:54		Roger Thomason	9	Highland Jr.
CLARINET	SOLOS, SEN	IOR DIVISION	4		
113	5:00		Larry Shapin	10	Atherton
114	5:06		Randal Henderson	11	Manual
115	5:12		Robert Sholis	12	Atherton
116	5:18		Frances Morris	12	Manual
ALTO CL	ARINET SOLO	s, senior di	VISION		
117	5:24		Robin Young	10	Fort Knox
BASS CLA	RINET SOLOS	, JUNIOR DIV	VISION		
118	5:30		Mary Gregory	9	Fort Knox
BASS CLA	RINET SOLOS	, SENIOR DIV	VISON		
119	5:36		Susan Dunn	11	Fort Knox
MISCELLA	NEOUS WOO	DWIND ENSE	MBLES, JUNIOR DIVISION		
120	5.40		Caralina Dobl. Chair Stourage Doger Thomas	on	Highland Jr.
121	5:42		Caroline Dahl, Chris Stowens, Roger Thomaso		Barret Jr.
122	5:48 5:54		Stephen Siegel, Stephen Spalding		Highland Jr.
-	0:04		Peggy Evants, Bonnie Woody		

BREAK

CLARINET OUARTETS.	TUNIOR	DIVISION
--------------------	---------------	----------

123 124 125 126 127 128 129 130	7:00 7:06 7:12 7:18 7:24 7:30 7:36 7:42 7:54	Brenda Coakley, Karen Cundiff, Dianna Moore, J. Plenge Dan Rhea, Judy Isgrigg, Pat Smith, Linda Florence LaVerne Moore, Lynn Irvin, Vicki Shipp, Steve Kroyer B. England, K. Pearson, S. Bentley, W. Gutekunst L. Platt, G. Medlock, G. Klinglesmith, B. Brown A. Thompson, D. Walker, P. Yarbrough, E. Mathies R. Thomason, B. Woody, P. Evarts, R. Bensinger D. Hamby, Betty Mayes, B. Kinslow, O. Clay D. Farmer, P. Wilson, R. Tucker, K. Wilson	Shepherdsville Jr. #1 Shepherdsville Jr. #2 Fort Knox Jr. Shawnee Jr. Parkland Jr. DuValle Jr. #1 Highland Jr. DuValle Jr. #2 Southern Jr.
132	8:00	S. Siegel, S. Spalding, J. Kolson, R. Tomes	Barret Jr.
CLARIN	ET QUARTETS, SENIOR DIV	ISION	
133	8:06	J. Braden, J. Hatfield, P. Lee, S. Lutz	Shepherdsville
134	8:12	P. Adams, S. Dempsey, R. Dawson, G. Bingi	Shelbyville
135	8:18	F. Morris, A. Lee, P. Lile, L. Haven	Manual
MISCEL	LANEOUS WOODWIND ENSE	EMBLES, SENIOR DIVISION	
136	8:24	R. Henderson, A. Lee	Manual #1
137	8:30	D. Stowens, R. Updegraff, R. Sholis	Atherton #1
138	8:36	F. Morris, S. Wich	Manual #2
139	8:42	F. Jones, J. Murphy, P. Hill	Atherton #2
140	8:48	R. Daniel, D. England, L. Johnson	Shawnee

BRASS AND PERCUSSION

duPont Manual High School Room 254, Warm-up - Practice rooms

Mr. George Graesh, Adjudicator Indiana State College

CORNET AND TRUMPET SOLOS, JUNIOR DIVISION

EVENT	TIME	RATING	NAME	GRADE	SCHOOL
141	3:30		Wayne Baughman	8	Parkland Jr.
142	3:36		George Cordery	8	Parkland Jr.
143	3:42		Patricia Williams	9	Shepherdsville Jr
144	3:48		Lyn Sites	9	Fort Knox Jr.
145	3:54		Billy Magruder	8	Shepherdsville Jr
146	4:00		Randy Compton	8	Southern Jr.
147	4:06		Carl Stucker	8	Shelby ville Jr.
148	4:12		David Sholis	9	Highland Jr.
149	4:18		Glen Broadway	9	Barret Jr.
150	4:24		John McGlothlin	9	Barret Jr.
CORNET	AND TRUM	PET SOLOS, SI	ENIOR DIVISION		
151	4:30		Ricky Cundiff	10	Shepherdsville
152	4:36		Bob Barker	10	Fort Knox
153	4:42		Lee Roy Henderson	10	Shelbyville
154	4:48		Dennis Williams	11	St. Xavier
155	4:54		Jerry Qurack	11	Shawnee
156	5:00		C. Capp Sanders	12	Shepherdsville
157	5:06		Cris Wells	12	Fort Knox
158	5:12		Ward Edwards	12	Manual
SNARE DI	RUM SOLOS,	JUNIOR DIV	ISION		
159	5:18		Allen Dark	7	Fort Knox Jr.
160	5:24		Max Stivers	8	Shelby ville Jr.
161	5:30		John Walters	8	Southern Jr.
TOT			Richard Nolte	8	Fort Knox Jr.
	5:36			8	Fort Knox Jr.
162	5:36 5:42		Ralph Knopp	•	
162 163	5:42		Ralph Knopp Lester Tomlinson	8	Fort Knox Jr.
162 163 164 165			Ralph Knopp Lester Tomlinson Leroy Pardue		

BREAK

SNARE DRUM SOLOS, SENIOR DIVISION

EVENT	TIME	RATING	NAME	GRADE	SCHOOL,
167 168 169 170 171 172 173	7:00 7:06 7:12 7:18 7:24 7:30 7:36 7:42		Randal Orrender Stephan Holden William Spaulding Marvin Goetz Terry Frembling George Green Lloyd Woods Howard McMillan	10 10 10 11 11 11 11	Manual St. Xavier Manual St. Xavier St. Xavier Manual Shepherdsville Manual
TYMPAN	I SOLO, JUNIO	OR DIVISION			
175	7:48		Larry Henderson	8	Fort Knox Jr.
TYMPAN	I SOLOS, SEN	OR DIVISION			
176	7:54		Jeffrey Hankin	10	Atherton
177	8:00		Ted Zislis	12	Fort Knox
DRUM QI	JINTET, SENI	OR DIVISION			
178 179 180 181 182 183	8:06 8:12 8:18 8:24 8:30 8:36		P. Ogden, J. Floutt, T. Fremblin R. Barren, T. Zislis, D. Carter, C. Woods, B. Stroud, Dianne Cres J. Hankin, F. Caufield H. McMillan, P. Brown G. Green, H. McMillan, R. Kast	G. Smith nshaw, D. Walls	St. Xavier Fort Knox Shepherdsville Atherton Manual #1 Manual #2

WOODWIND AND BRASS ENSEMBLES

duPont Manual High School Mr. William Steiden, Adjudicator Auditorium, Warm -up room 115 Cincinnati, Ohio FRENCH HORN SOLOS, JUNIOR DIVISION NAME GRADE SCHOOL RATING TIME EVENT Angela Koshewa 8 Parkland Jr. 3:30 184 FRENCH HORN SOLOS, SENIOR DIVISION 10 Atherton William Stalnaker 3:36 185 11 Shawnee Bonnie Crammer 3:42 186 Atherton 11 William Doolittle 3:48 187 Atherton 11 John Houston 3:54 188 Fort Knox 12 Frank Hudgins 4:00 189 St. Xavier 12 Peter Bensel 4:06 190 FRENCH HORN QUARTETS, JUNIOR DIVISION M Miller, R. Winn, M. Floyd, R. Turner Barret Jr. 191 4:12 FRENCH HORN QUARTETS, SENIOR DIVISION Manual S. Davis, R. Phillips, J. Reynolds, A. Cline 192 4:18 W. Stalnaker, W. Doolittle, J. Houston, D. Hyden Atherton 193 4:24 MISCELLANEOUS FRENCH HORN ENSEMBLES, SENIOR DIVISION Atherton #1 W. Stalnaker, W. Doolittle 194 4:30 St. Xavier P. Bensel, R. French, J. Hoerter 195 4:36 W. Stalnaker, W. Doolittle, A. Spragens, S. Dean, 196 4:42 Atherton #2 J. Crider, J. Houston, D. Hyden, R. Hoskins ALTO SAXOPHONE SOLOS, JUNIOR DIVISION Western Jr. 8 Susan Rose 197 4:48 Southern Jr. David Plate 198 4:54 ALTO SAXOPHONE SOLOS, SENIOR DIVISION Manual 11 Randal Henderson 199 5:00

TENOR SAXOPHONE SOLOS, JUNIOR DIVISION

EVENT	TIME	RATING	NAME	GRADE	SCHOOL
			241	8	P ma
200	5:06		Gilbert Barany	9	Fort Knox Jr.
201	5:12		Lawrence Myers	9	Shepherdsville Jr.
202	5:18		Vicki Raisor	9	Barret Jr.
203	5:24		Arthur Smith	9	Parkland Jr.
204	5:30		Charles Dempley	9	Southern Jr.
MISCELLAN	EOUS WOODW	VIND ENSEMB	LES, JUNIOR DIVISION		
222	5:36		B. Baker, Emsley		Shelbyville Jr.
205	5:42		S. Rose and S. Monohan		Western Jr.
206	5:48		L. King, R. Ragsdale		Parkland Jr. #1
207	5:54		A. Smith, E. Gardner		Parkland Jr. #2
208	6:00		D. Farmer, M. Jones		Southern Jr.
WOODWINI	QUINTETS,	JUNIOR DIVIS	ION		
209	6:06		M. Crutcher, B. Winn, S. Siegel, C. Wi	eck, R.Winn	Barret Jr.
			BREAK		
210	7:00	-	D. Plate, J. Harmon, C. Dempley, M. R (Saxophone Quartet, Jr. Division)	eynolds	Southern Jr.
SAXOPHON	NE QUARTETS,	SENIOR DIVIS	SION		
211	7:06		L. Magruder, C. Hart, M. Edison, G. Ro	bison	Shepherdsville
212	7:12		R. Mattingly, S. Kirn, L. Butler, J. Glas-		St. Xavier
213	7:18		W. Gowers, B. Childress, M. Williams, I		Manual
214	7:24		S. Martinson, H. Stroll, J. Blanford, J. S		Atherton
WOODWIN	QUINTET, S	SENIOR DIVISIO	ИС		
215	7:30		F. Morris, S. Wich, A. Combs, R. Coms	tock, S.Davis	Manual
MISCELLAN	EOUS WOODW	IND ENSEMBL	ES, SENIOR DIVISION		
216	7:36		D. Handers and		
217	7:42		R. Henderson, R Comstock		Manual #1
			R. Watkins, W. Gowers		Manual #2
TRUMPET T	RIO, JUNIOR	DIVISION			
218	7:48		D. Ford, H. Griffin, D. Givens		Southern Jr.
TRUMPET T	RIOS, SENIOR	DIVISION			
219	7:54				
220	8:00		L. Anderson, R. Royalty, C. Stucker		Shelbyville
221	8:06		A. Younger, J. Drye, M. Moore		Atherton
	5,00		C. Sanders, R. Cundiff, R. Thompson		Shepherdsville

BRASS SOLOS AND ENSEMBLES

duPont Manual High School Room 251, Warm-up - Practice rooms

Mr. Joseph Owens, Adjudicator Indiana State College

TROMBO	NE SOLOS, JU	NIOR DIVISION			
EVENT	TIME	RATING	NAME	GRADE	SCHOOL
223	3:30		Lewis Frazee	9	Highland Jr.
224	3:36		Jerry Cundiff	9	Shepherdsville Jr.
TROMBO	NE SOLOS, SE	NIOR DIVISION			
225	3:42		Ray Cissell	12	Manual
226	3:48		Mark Siegel	12	Atherton
227	3:54		Stephan Jones	12	St. Xavier
BARITON	E SOLOS, JUÌ	NIOR DIVISION			
228	4:00		Gary Tinsley	8	Shelbyville Jr.
BARITON	E SOLOS, SEI	NIOR DIVISION			
229	4:06		Dermot McHugh	12	Atherton
230	4:12		William Becknell	12	Shepherdsville
TUBA SO	LOS, JUNIOR	DIVISION			
231	4:18		David Cockerill	9	Western Jr.
232	4:24		Mike Stith	9	Parkland Jr.
233	4:30		Ricky Reynolds	9	Southern Jr.
TUBA SO	LOS, SENIOR	DIVISION			
234	4: 36		John Webb	10	Manual
235	4:42		John Gutermuth	11	Atherton
236	4:48		Gary Pruitt	12	Manual
237	4:54		Larry Curl	12	Shepherdsville
BRASS Q	UINTETS, JU	NIOR DIVISION			
238	5:00		W. Baughman, J. Saddler, A.	Koshewa, J. Ellis, M. Si	tith Parkland Jr.
239	5:06		I. McGlothlin, R. Durham, M.	. Miller, R. Card, R. Hu	rt Barret Jr.
240	5:12		D. Sholis, D. Demarsh, L. Tu	icker, L. Frazee, D.	Highland Jr.

Blanford

MISCELLANEOUS BRASS ENSEMBLES, JUNIOR DIVISION

EVENT	TIME	RATING	NAME	SCHOOL
241	5:18		W. Baughman, J. Saddler, I. Humphrey, G. Cordery	Parkland Jr. #1
241	5:24		D. Betts, S. Blackey, W. Duncan, L. Watkins	Parkland Jr. #2
243	5:30		C. Stucker, K. Byrd, G. Tinsley	Shelbyville Jr.
244	5:36		D. Ford, H. Griffin	Southern Jr. #1
245	5:42		G. Broadway, D. Givens	Southern Jr. #2
246	5:48		F. Miller, S. Harder	Fort Knox Jr.
247	5:54		R. Woods, D. Westmoreland, J. Graham, S. Jones	DuValle Jr.
BRASS QUA	ARTETS, JUNI	OR DIVISION		
248	6:00		R. Compton, S. Secuski, J. Morehead, J. Valinno	Southern Jr.
249	6:06		S. Washburn, D. Demarsh, H. Jacobs, D. Vatter	Highland Jr.
			BREAK	
MISCELLA	NEOUS BRASS	ENSEMBLES, S	SENIOR DIVISION	
250	7:15		M. Siegel, H. Baker, D. McHugh, D. Finley	Atherton #1
251	7:21		L. Leonhart, E. Montgomery	Manual #1
252	7:27		G. Pruitt, J. Webb	Manual #2
253	7:33		D. McHugh, D. Finley, R. Boles	Atherton #2
254	7:39		D. Patterson, W. McLaughlin, R. Young, A. Compton	Manual #3
255	7:45		R. Stephenson, M. Moore, D. Hyden, R. Boles	Atherton #3
BRASS QUI	NTETS, SENIC	OR DIVISION		
256	7:51		G. Pruitt, S. Davis, R. Johnson, L. Leonhart, W.	
			Edwards	Manual #1
257	7:57		J. Webb, R. Cissell, D. Patterson, W. McLaughlin,	
			J. Compton	Manual #2
BRASS SEX	TETS, SENIOR	DIVISION		
258	8:03		A. Younger, J. Drye, W. Stalnaker, D. McHugh,	
			M. Siegel, J. Gutermuth	Atherton

WOODWINDS

duPont Manual High School Room 120, Warm-up 119

Mrs. Sara Fouse, Adjudicator University of Kentucky

FLUTE SOLOS, JUNIOR DIVISION

EVENT	TIME	RATING	NAME	GRADE	SCHOOL
258	3:30		Sue Bohaning	8	Shawnee Jr.
259	3:36		Linda Thacker	8	Shelbyville Jr.
260	3:42		Sharon Cobb	9	Shepherdsville Jr
261	3:48		Marla Crutcher	9	Barret Jr.
262	3:54		Lucy Williams	9	Barret Jr.
263	4:00		Susan McHenry	9	Parkland Jr.
264	4:06		Caroline Dahl	9	Highland Jr.
265	4:12		Jane Hurt	9	Highland Jr.
FLUTE SC	LOS, SENIC	OR DIVISION			
266	4 :1 8		Parthenia Gregory	10	Fort Knox
267	4:24		Debbie Bolton	10	Manual
268	4:30		Bettye Allen	11	Atherton
269	4:36		Louise Welch	11	Atherton
270	4:42		Peggy Brown	11	Manual
271	4:48		Joyce Foster	11	Manual
272	4:54		JoAnne Herdon	11	Shelbyville
273	5:00		Daniel Stowens	12	Atherton
274	5:06		Sue Wich	12	Manual
OBOE SO	os, junio	R DIVISION			
275	5:12		Chris Stowens	9	Highland Jr.
OBOE SOI	LOS, SENIO	R DIVISION			
276	5:18		Reginald Daniel	10	Shawnee
277	5:24		Donald England	11	Shawnee
278	5:30		Anita Combs	11	Manual
279	5:36		Joann Murphy	12	Atherton
280	5:42		Robert Updegraff	12	Atherton
BASSOON	SOLOS, SE	NIOR DIVISIO	N		
281	5:48		Lester Johnson	10	Shawnee

BREAK

MISCELLANEOUS FLUTE ENSEMBLES, JUNIOR DIVISION

298

8:36

		M. Crutcher, L. Williams	Barret Jr.
282	7:00	B. Ramsey, D. Ramsey	Parkland Jr. #1
283	7:06	S. McHenry, R. Meeks	Parkland Jr. #2
284	7:12	J. Hurt, C. Dahl	Highland Jr. #1
285	7:18	D. Crask, B. Decker	Western Jr.
286	7:24		Highland Jr. #2
287	7:30	J. Hurt, C. Dahl, C. Burns	Shepherdsville Jr.
288	7:36	S. Cobb, B. Heath, B. Stottman	
289	7:42	N. French, M. Slayton	Fort Knox Jr.
290	7:48	J. Herndon, L. Thacker, J. Mason	Shelbyville Jr.
291 292 293 294	7:54 8:00 8:06 8:12	D. Stowens, A. Krause C. Eaton, D. Bolton S. Wich, P. Brown S. Wich, P. Brown, J. Foster	Atherton Manual #1 Manual #2 Manual #3
295	8:18	D. Stowens, R. Updegraff (recorder duet)	Atherton
FLUTE	E QUARTETS, SENIOR	DIVISION	
296	8:24	R. Mudd, B. Becnel, M. Mann, B. Sanders	Shepherdsville
297	8:30	D. Stowens, A. Krause, B. Allen, F. Jones	Atherton

P. Brown, J. Foster, C. Exton, D. Bolton

Manual

BANDS AND ORCHESTRAS

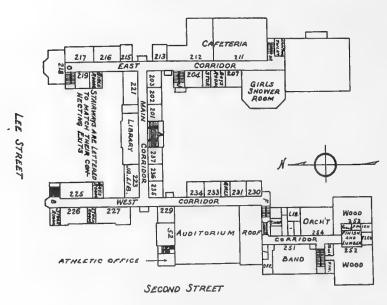
duPont Manual High School 120 West Lee Street

May 8, 1965

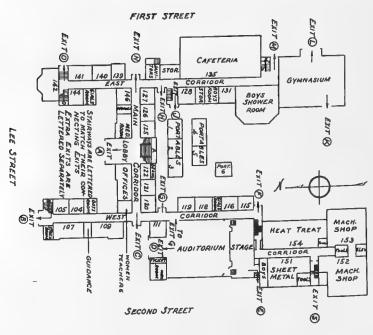
Performance Room: Auditorium

Warm-up Rooms: 251 (Band Room)

NAME	ASSEMBLY ROOM	WARM-UP TIME	PERF. TIME	RATING
2.5	254	7:45 a.m.	8:00 a.m.	
op Manual Jr.	120	8:00 a.m.	8:20 a.m.	
DD DuValle Jr.	111	8:20 a.m.	8:40 a.m.	
DD Southern Jr.	109	8:40 a.m.	9:00 a.m.	
D Jackson Jr.	254	9:00 a.m.	9:20 a.m.	
D Highland Jr.	120	9:20 a.m.	9:40 a.m.	
D Western Jr.	111	9:40 a.m.	10:00 a.m.	
D Barret Jr.	109	10:00 a.m.	10:20 a.m.	
D Fort Knox Jr.	109	10,00	20,20 21,000	
ORCHESTRAS, JUNIOR	DIVISION			
D Highland Jr.	254	10:20 a.m.	10:40 a.m.	
D Highland Jr. (Str		10:40 a.m.	11:00 a.m.	
D Barret Jr.	120	11:00 a.m.	11:20 a.m.	
D Western Jr.	111	11:20 a.m.	11:40 a.m.	
D Highland Jr. (Str		11:40 a.m.	12:00 p.m.	
LUNCH				
BANDS, SENIOR DIVIS	NOI			
	054	12:40 p.m.	1:00 p.m.	
BB Fort Knox	254	1:00 p.m.	1:30 p.m.	
BB Shepherdsville	120	1:30 p.m.	2:00 p.m.	
A Central	111	2:00 p.m.	2:30 p.m.	
A Atherton	109	2:30 p.m.	3:00 p.m.	
A Manual	254	3:00 p.m.	3:30 p.m.	
A Manual (Wood		_	4:00 p.m.	
A Manual (Brass)	254	3:30 p.m.	7.00 h	
ORCHESTRAS, SENIO	R DIVISION			
Α		4:00 p.m.	4:30 p .m.	
A Atherton	109	4:30 p.m.	5:00 p.m.	
.A Atherton (Strir	ng) 109	_	5:30 p.m.	
A Manual	254	5:00 p. m.	5:30 p. m.	



SECOND FLOOR PLAN



FIRST FLOOR PLAN

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC presents

a program of music for clavichord and harpsichord by

pupils of Doris Owen

Davison Recital Hall Saturday, May 8, 1965 10:30 a.m. Music by Contemporary Composers:

Harpsichord Sonata in one movement William Gillock

Samuel Fritschner

Hail the King The Lute Player Sleepy Little Prince The Spinners

William Gillock

Stephen Doyle

Virginals music from the Fitzwilliam Virginal Book:

A Toye Corranto Nobody's Gigge

anonymous anonymous Richard Farnaby

Ellesa High

More English music from the late 18th century:

Saraband Hunting Song Dr. J. Worgan James Hook

Elizabeth MacDonald

Music by Johann Sebastian Bach for the clavichord and harpsichord:

Prelude in F major

Olive Winemiller

Preludes in C major, D minor, E minor, and C major

Lynn Webster

Preludes in C major and C minor

Ellen Fliegelman

Inventions in F minor and E minor (these will be repeated on the clavichord)

John Cofer

Dances from the French Suites by Bach:

Allemande and Courante from the Suite in E major

Leslie Knox

Menuet and Air from the Suite in Eb major

Louise Weisser

Gavotte and Gigue from the Suite in G major (the Gigue will be repeated on the clavichord)

Frona Murphy

Sonatas by Domenico Scarlatti for harpsichord:

Sonata in D minor, K. 9 Sonata in A major, K. 113 Sonata in C major, K. 513

Lorna Griffitt

University of Louisville School of Music

Grace Whitney, Cello
Marian Hall, Piano

Gardencourt Davison Recital Hall May 9, 1965 3:30 p.m.

PROGRAM

PIECES EN CONCERT Couperin - Bazelaire

PRELUDE - Gravement
SICILIENE - Tendrement
LA TROMBA - Gaiement
PLAINTE - Douloureusement
AIR DE DIABLE - Vivement

SONATA in G minor, Opus 5, No. 2 Beethoven

Adagio sostenuto ed espressivo - Allegro molto Rondo - Allegro

INT ERMISSION

SONATA in D major, Opus 58 Mendelssohn

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt	Emily Davison Recital Hall	April 15, 1965
	1:00 p.m.	
	PROGRAM	
Octet for brass Allegro Adagio Allegro Adagio Adagio Allegro Mol	to	Wm. Presser
	Brass Ensemble Thomas Giles, Conductor	
Cujus animam gementem from City With Verdure Clad from City	om Stabat Mater	G. B. Pergolesi
	Rosemary Basham, soprano (Whit Elizabeth Whitley, piano	tesides)
Sonata in C major Larghetto Allegro Tempo di Gavotta	a	.,. G. F. Handel
	Nancy Deats, flute (Fuge) William Haas, piano	
Sapphische Ode, Opus 94, Dein blaues Auge, Opus 59	No. 4) 9, No. 8) · · · · · · · · · · · · · · · · · ·	Brahms
	Mary Lee Farris, mezzo-soprano Bonnie Kraus, piano	o (Smith)
Horn Concerto Number 3 First movement - All		W. A, Mozart
	William Hart, French horn (Bal Mary Kay Shields, piano	1)
Das Hirt auf Dem Felsen		Franz Schubert
	Joi-Jan Llewellyn, soprano (Sm Joyce Cornell, piano Barbara Elliott, clarinet	ith)

Romance in A major	ın
Eugene Isabelle, oboe (McAninch) Bonnie Kraus, piano	
Etude, Opus 25, No. 1 (A-flat major)) Etude, Opus 25, No. 2 (F minor))	.n
Robert Lam, piano (Graves)	

Steinway Piano

UNIVERSITY OF LOUISVILLE ORCHESTRA

James Livingston, Conductor



UNIVERSITY ROTUNDA APRIL 15, 1965 8:30 P.M.

NEXT CONCERT OF THE UNIVERSITY ORCHESTRA

UNIVERSITY ROTUNDA SUNDAY, MAY 23, 1965 3:30 P.M.

PROGRAM INCLUDES LUDWIG VAN BEETHOVEN'S CONCERTO NO. 1 IN C MAJOR FOR PIANO AND ORCHESTRA, OPUS 15, ROBERT LAM, PIANIST

PROGRAM

OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER
INTRODUCTION AND RONDO CAPRICCIOSO CAMILLE SAINT-SAËNS FOR VIOLIN AND ORCHESTRA, OPUS 28
CHRISTINE LOUIS, VIOLINIST
INTERMISSION
DUET-CONCERTINO FOR CLARINET AND BASSOON RICHARD STRAUSS WITH STRING ORCHESTRA (1947)
ALLEGRO MODERATO RONDO: ALLEGRO MA NON TROPPO
RICHARD NUNEMAKER, CLARINETIST LAWRENCE D'ATTILIO, BASSOONIST

DANCE OF THE SYLPHES MINUET OF THE WILL-O'THE WISPS HUNGARIAN MARCH

FROM "THE DAMNATION OF FAUST", OPUS 24

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

* * * GARDENCOURT * * *

Emily Davison Recital Hall April 17, 1965 10:30 a.m.

PROGRAM

Minuet in G minor
Diane Ferguson, piano (Wagner)
A Cozy Waltz Kabalevsky
Phyllis Ann Hurtgen, piano (Keyes)
Three Waltzes, Op. 9 Schubert
Heidi Fulkerson, piano (Keyes)
Prelude in F major Blow Fantasia in G major
Timothy Ascolese, piano (Wagner)
Country Dance Beethoven Three Waltzes, Op. 9 Schubert Ecossaise
Cynthia Clarke, piano (Wagner)
2 part Invention, No. 1 in C major Bach Gaiety Rameau
Delores Greathouse, piano (Wagner)
Sonata in G minor, Op. 49, No. 1 Beethoven Rondo
Valses nobles, Op. 77, No. 5 and 9 Schubert
Patricia Spoerl, piano (Wagner)

Polonaise in C sharp minor, Op. 26, No. 1 Chopin
Frances Morris, piano (Aldrich)
Sonata
Richard Moseson, cello (Whitney) Accompanist, Frances Morris
Sonata
Ruth Evans, cello (Whitney) Accompanist, Frances Morris
Concerto
Kathy Louis, cello (Whitney) Accompanist, Robert Lam

Steinway Piano

This is the thirteenth Preparatory recital of the 1964-65 season. The next recital will be held on May 1.

UNIVERSITY OF LOUISVILLE TOURING CHOIR

DR. WALTER O. DAHLIN



Program

SPRING TOUR, 1965

THE UNIVERSITY OF LOUISVILLE

The University of Louisville, located in Louisville, Kentucky, is the oldest municipal university in the United States, tracing its founding to 1798. Dr. Philip Davidson, President, administers the ten colleges and schools which make up the University. The School of Music, established in 1932, has a current enrollment of 110 full-time collegiate students, with many more in the Preparatory and Non-Credit Departments. Dean of the School is Robert Whitney, Mus.D. (University of Louisville), LL.D. (Hanover College). The School offers academic and applied music work leading to the degrees Bachelor of Music, Bachelor of Music Education, Master of Music, and Master of Music Education.



In March 1947, in its fifteenth year, the School of Music acquired its present campus, "Gardencourt." It would be difficult to imagine a more perfect setting for a music school. The fourteen-acre estate, with its spacious buildings and delightful gardens overlooks the treetops of

Louisville's Cherokee Park. A gift of the heirs of Miss Mattie A. Norton, Gardencourt was donated in recognition of the growth and artistic progress which have marked the School's history. In this magnificent former residence are 24 rooms which are used for recital and organ halls, classrooms, studios, and administrative offices. In what was once the carriage house and gardener's cottage are additional studios, practice rooms, classrooms and an extensive library of books, scores, and recordings.

For further information write:

The Registrar University of Louisville Louisville, Kentucky 40208

PROGRAM

Ι

parts available from the publisher (McLaughlin and Reilly Co.) add

Gretchaninoff wrote this setting of Mary's response to the angel Gabriel for the Choir of All Saints' Church, Worcester, Mass., some thirty years ago. The writing for eight-part unaccompanied chorus is rich and colorful. (Boston Music Co., Pub.)

II

Alice Parker and Robert Shaw here have arranged the old hymn tune *Munich* for three voices in a most moving way. The tenor line may be reinforced by the alto section at the conductor's discretion.

CRUCIFIXUS...... A. Lotti (1667-1740)

This work for eight-part chorus is generally acknowledged to be one of the most moving and brilliant compositions of the polyphonic period. The text reads: He was:crucified for us under Pontius Pilate; died, and was buried.

Another fine setting by the Parker-Shaw team, this joyful canticle makes use of a melody found in *Davids Psalmen* (Amsterdam, 1685).

CHRIST, BE THINE THE GLORY H. Schütz (1585-1672)

Excerpted from the composer's St. Matthew Passion, this consummate anthem briefly reiterates Christ's suffering, death, and resurrection and adds an eloquent plea for help "for fainting sinners."

FOUR SONGS for Women's Voices, Harp, and Two Horns Brahms (1833-1897)
(Sung in German)

WHENE'ER THE SOUNDING HARP IS HEARD Whene'er the sounding harp is heard, inspired by love and longing, With grief our inmost hearts are stirred, and tears our eyes are thronging. Flow on, ye tears, unchecked flow on, thy grief, sad heart, grow stronger, Since love and joy to death are gone, and life is life no longer.

COME AWAY, DEATH

Come away, Death! and in sad cypress let me be laid; Fly away, breath! I am slain by a fair cruel maid. My shroud of white stuck all with yew, O prepare it; My part of death no one so true did share it.

Not a flower sweet on my black coffin let there be strown; Not a friend greet my poor corpse, where my bones shall be thrown. A thousand sighs alone to save, Where no sad lover shall find my grave to weep there.

THE GARDENER

Where'er my footsteps wander, by hill or vale or wold, Among all I see of the fairest thy beauty shows the rarest, I greet thee a thousand-fold.

A wealth my garden yields me of blossoms fair and fine, And oft in wreaths I wind them, with thousand thoughts I bind them, And greetings I intertwine.

To her I dare not give them, she is too proud and fair; Yet though they all must perish, the matchless love I cherish I still in my heart shall bear.

THE DEATH OF TRENAR

Weep on the rocks of the winds that are roaring,
Weep, O thou Maiden of Inistore!
And over the waves let thy fair head bend,
Lovlier thou than the ghost of the mountains,
That which at noon, in the brightness of the sun,
Over the silence of Morven moves.
Ah! he is fallen, thy youth is lowly lying;
Pale sank he under Cathulin's sword.
Valour no more shall thy true love awaken,
The blood of kings on the field to shed.

Trenar, the beautiful Trenar died! O Maiden of Inistore!
His tawny dogs are howling at home,
His ghost they behold before them pass:
His bow in the hall is hanging unbended,
hushed and silent are halls of the castle.

THE WOOD BIRD

Come, let us go strolling through the green woods, Where the bird musician's songs echoe from hill and vale.

THE NIGHTINGALE

The nightingale, though far away, always returns at spring's call; But she has learned nothing new, she still sings the old love songs.

THE LARK

What heavenly sounds, O Lark, your song! It rises, it lilts in delight.
O take me from here, I'll sing with you;
We'll rise through the clouds to the sun!

V OPTIONAL SELECTIONS

ELEGY (from The Two Cities)
CALVARY Negro Spiritual Arr. Robert Shaw
IT'S ALL OVER ME Negro Spiritual Arr. Jester Hairston
POLLY-WOLLY-DOODLE
TOBACCO IS A DIRTY WEED
INTRADAS, SARABANDES Johann Pezel (1639-1694)
MARCHES L. Cherubini (1760-1842) (Brass Ensemble)
GOOD NIGHT Robert Schumann (1810-1865)



THE UNIVERSITY TOURING CHOIR

The University Choir of the University of Louisville was organized in 1956 and is open to all students of the University. The Choir sings for various University functions and regularly participates in the presentation of one or more major works as guests of the Louisville Orchestra, the Choral Union, or the Kentucky Opera Association.

Each year the University Choir highlights its concert season by touring in neighboring states. This year it is undertaking its most ambitious tour to date, visiting the states of Virginia, Maryland, New York, and Pennsylvania, and performing at the New York World's Fair.

TOURING CHOIR DIRECTOR

Dr. Walter O. Dahlin, director of all University choral groups, has been on the faculty of the University for nine years. He received his B. A. from San Jose State College and his M. A. and ED. D. from Columbia University. In addition to his University choral groups he teaches classes in Conducting and Choral Techniques. Dr. Dahlin is also Musical Director of the Choral Union of Louisville.

TOURING CHOIR ITINERARY - 1965

	April 4, Sun.—Fourth Avenue Baptist Church—7:30 P.M Louisville, Ky.
	April 11, Sun.—Second Presbyterian Church—7:30 P.M Louisville, Ky.
	April 18, SunFirst Lutheran Church-4:00 P.M Louisville, Ky.
	April 19, MonVinton Baptist Church-8:00 P.M Roanoke, Va.
	April 20, TuesGovans Presbyterian Church-8:00 P.M Baltimore, Md.
	April 21, Wed.—Christ Lutheran Church—8:00 P.M Newburgh, N. Y.
	April 22, ThurTiparillo Band Pavilion-1:15, 4:15 P.M
_	Aprīl 25, SunEast Liberty Presbyterian Church-11:00 A.M Pittsburgh, Pa.
	April 27, Tues.—Rotanda, University of Louisville—8:00 P.M Louisville, Ky.

TOURING CHOIR PERSONNEL - 1965

SOPRANO I

Joyce Cornell - Fairfield, Ky.
Barbara Gutekunst - Louisville, Ky.
Mona Hyden - Manchester, Ky.
Joi-Jan Llewellyn - Ashville, N. C.
Carol Turpen - Albuquerque, N. M.
Glenda Wolfe - Louisville, Ky.

ALTO I

Mary Lee Farris - Louisville, Ky.
Barbara Hicks - Louisville, Ky.
Martha James - Pleasure Ridge Park, Ky.
Margaret Lewis - Louisville, Ky.
Linda Rathbun - Richmond, Va.

TENOR I

J. E. Crist - Louisville, Ky.
 Sam Springer - Valley Station, Ky.
 James Waitt - Louisville, Ky.

BASS I

John Carpenter — Louisville, Ky.
Bill Edwards — Louisville, Ky.
Thomas Hall — Louisville, Ky.
Robert Smith — Louisville, Ky.
James Walker — Greenville, Ky.

SOPRANO II

Iris Carter — Louisville, Ky.
Janet Cook — Louisville, Ky.
Nylene Cotner — Central, Ind.
Nina Gerald — Louisville, Ky.
Pat Wilson — Louisville, Ky.

ALTO II

Constance Karem — Louisville, Ky. Kathleen McGrath — Louisville, Ky. Suzanne Pape — Louisville, Ky. Sandra Priddy — Louisville, Ky.

TENOR II

Ray Conklin - Danville, Ky.
Jack Matthews - Louisville, Ky.
Terry Sammons - Louisville, Ky.
William Wilkerson - Lexington, Ky.

BASS II

Kenneth Albrecht - Louisville, Ky. Leslie Anderson - Lexington, Ky. Charles Baxter - Lexington, Ky. Randy Croley - Williamsburg, Ky. Jerry Lyon - Louisville, Ky.

BRASS ENSEMBLE -

Randy Croley, William Wilkerson, Charles Baxter, Kenneth Albrecht, Jerry Lyon, Leslie Anderson, Ray Conklin.

SOLO INSTRUMENTS (Brahms' Four Songs) —
Taka Kling, Harp (School of Music Faculty); Charles Baxter, Kenneth Albrecht, Horns.

UNIVERSITY OF KENTUCKY COMMUNITY COLLEGE HENDERSON

Centennial Concert Series



The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

April 24, 1965

Henderson County High School Auditorium — 8:00 p.m.

PROGRAM

Symphony No. 99 in E-flat	Haydn
Adagio. Vivace assai	
Adagio	
Menuetto allegretto	
Finale. Vivace	
Fantasy-Overture, Romeo and Juliet	Tchaikovsky
Intermission	
Corinthians: XIII	Paul Creston
An American in Paris	Gershwin

This program by the Louisville Orchestra is made possible by an appropriation of the 1964 session of the Kentucky General Assembly administered by the Kentucky Council on Public Higher Education in cooperation with the State Department of Education and the State Department of Commerce.

An informal reception in the Library follows the concert. Everyone is cordially invited.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital

DAVID STEPHEN DORAN ORGAN

Pupil of Melvin Dickinson

Christ Church Cathedral 421 South Second Street April 24, 1965 8:30 p.m.

PROGRAM

6 Versets on the Magnificat Jean-François Dandrieu 1. Plein Jeu 2. Duo 3. Trio 4. Basse et Dessus de Trompette 5. Flûtes 6. Dialogue
Prelude & Fugue in G, Op. 37, No. 2 Felix Mendelssohn
Sonata No. 5 in C Johann Sebastian Bach 1. Allegro 2. Largo 3. Allegro
INTERMISSION
Partita: "Nun komm, der Heiden Heiland" Op. 8, No. 1
Chorale-Prelude: "Jesus Christus unser Heiland" (from the Clavierubung III) Johann Sebastian Bach
Choral No. 1 in E

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt	Emily Davison Recital Hall April 27, 1965
	1:00 P.M.
	PROGRAM
Song Without Word	s in A major, Op. 19, No. 3 Mendelssohn
	Steven Branam, piano (D. Owen)
La Soirée dans Gr	enade from Estampes Debussy
	Billie Taylor, piano (Aldrich)
Four Pieces for Clarinet and Piano Vincent Perelude Scherzo Adagio Presto	
	David Wallace, clarinet (Livingston) Bonnie Kraus, piano
From Celestial Se	eats Descending
	Samuel Springer, tenor (Smith) Elizabeth Whitley, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Emily Davison Recital Hall Gardencourt April 29, 1965 1:00 p.m. PROGRAM J. S. Bach Sonata No. 2 Adagio Andante Adagio Presto Nancy Blakemore, flute (Fuge) Donna Hoog, piano Debussy Pour le Piano Prelude William Haas, piano (Aldrich) Galliard Sonata I Cantabile Spiritoso e Staccato Largo e Staccato Hornpipe a l'Inglese Vivace Douglas Webb, trombone (Lyon) Kathleen McGrath, piano Iris Carter, mezzo soprano (Smith) Constance Karem, piano Maurice Emmanual Sonate Sarabande Allemande Aria Gigue William Wilkirson, trumpet (Raper) Robert Lam, piano

Brass Quartet
James Debth) Trumpets
James Kays)
Leslie Anderson) Trombones
Douglas Webb)
(prepared by E. Lyon)

Steinway Piano

Kentucky State Music Festival

(Piano Division)

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC Alta Vista Road April 30, 1965 Sponsored by

THE KENTUCKY MUSIC EDUCATION ASSOCIATION

and

THE KENTUCKY MUSIC TEACHERS' ASSOCIATION

in cooperation with

THE UNIVERSITY OF LOUISVILLE

Philip Davidson, President

SCHOOL OF MUSIC Robert Whitney, Dean

and

Grant Graves, Manager of the Piano Festival

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC EXTENDS A WELCOME TO ALL PARTICIPANTS

RU LES

Under no circumstances are students, teachers, or parents to interfere or question the ratings or actions of the judges in any way. Violators will be disqualified.

The performer will supply scores of the music to be played. Each measure must be numbered. The name of the student or teacher must not appear on the music.

INSTRUCTIONS

Immediately upon arrival, register with the festival secretary on the first floor as you enter the building in order that we may know you are present.

The warm-up practice rooms are reserved for the period before your performance. Be sure to check with the door-keeper before going to your practice room.

INFORMATION

Ratings will be posted on the bulletin board on the first floor hall. Ratings and judge's comment sheets will be available at the end of the morning session (12:00 noon), and at the end of the afternoon session.

DEFINITIONS OF JUDGING RATINGS FOR STATE PIANO FESTIVAL AS SUGGESTED BY THE STATE PIANO FESTIVAL COMMISSION

I	SUPERIOR	Superior talent, preparation, and accomplishment;
		performance that arrests attention immediately; would apply, perhaps, to not more than 5% of entrants, perhaps less.

II	EXCELLENT	Very good. No deficiencies. Excellent in every area.
		Would probably apply to about 20% of the usual body of
		entrants.

Ш	GOOD	Admirable in musical sensitiveness and in training, b	ut
		showing some areas of deficiency.	

IV	Either native ability or training and practice habits are such that the student is unable to recreate the music
	accurately and musically.

MR. OWEN'S STUDIO

Warm-up: Miss Ossman's Studio, Second Floor

Philip Malpas, Adjudicator Louisville, Kentucky

PIANO SOLO: JUNIOR

Event	Time	Rating	Name .	School
1.	8:30		David Anderson	Country Day
2.	8:40		Jane Bennett	Waggener
3.	8:50		Donna Wolfe	Seneca
4.	9:00		Cynthia Marion	Waggener
5.	9:10		Susan Marie Scott	Fern Creek
6.	9:20		Karen Marie O'Connor	Assumption
7.	9:30		Cindy Nokes	Westport
8.	9:40		Cathy Chisholm	Westport
9.	9:50		John Morrison	Waggener
10.	10:00		David Hays	Highland
11.	10:10		Susan Stuart Tichenor	Mt. Washington

Coffee Break

12.	10:40	Margie Kaye Lutes	Mt. Washington
13.	10:50	Lee Marie Hubbard	Bardstown
14.	11:00	 Deborah Reed	Bardstown
15.	11:10	Barbara Edelen	Bardstown
16.	11:20	Mike Long	Fairfield
17.	11:30	 Arthur Stewart	Sulphur
18.	11:40	 Karen Tandy	Campbellsburg
19.	11:50	 Karen Hackett	Henry County
20.	12:00	 Max Stivers	Shelbyville
			•
0.1	0.00	Ruth Perkins	Southern
21.	2:00	 	Gottschalk
22.	2:10	 Oksana Mostovych	
23.	2:20 .	David Hoyt Hodson	Southern
24.	2:30	Susan Hart Nichols	Waggener
25.	2:40	John Rumble	Waggener

MR. OWEN'S STUDIO

Warm-up: Miss Ossman's Studio, Second Floor

Philip Malpas, Adjudicator Louisville, Kentucky

PIANO DUET: JUNIOR

Event	Time	Rating	Name	School
26.	3:00		Linda Connor Donna Smith	Simpsonville
27.	3:10		Elaine Hulette Peggy Reed	Simpsonville
28.	3:20		David Hays Richard Hays	Atherton
PIANO I	DUO: JUI	NIOR		
29.	3:30		Helen Kretschmer Susan Scott	Westport Fern Creek
30.	3:40		Cathy Chisholm John Morrison	Westport Waggener
PIANO I	DUET: SI	ENIOR		
31.	3:50	-	Mary Howerton Frances Scott	Shelby
32.	4:00		John Craig James Hartley	Elizabethtown
PIANO (CONCERT	0		
33.	4:10		Richard Hays	Atherton

EMILY DAVISON RECITAL HALL Warm-up: Miss Aldrich's Studio, Second Floor

Dr. Glenn Fulbright, Adjudicator Morehead State College Morehead, Kentucky

PIANO SOLO: SENIOR

Event	Time	Rating	Name	School
1.	8:30		Anne Campbell	Seneca
2.	8:40		Mary Janet O'Connor	Assumption
3.	8:50		Marsha Lynne Williams	Durrett
4.	9:00		Joseph Kline	Seneca
5.	9:10		Susan Hill	Collegiate
6.	9:20		Martha Horvay	Waggener
7.	9:30		Patricia Schnell	Sacred Heart
8.	9:40		Sara Ann Perkins	Manual
9.	10:00		Monna Gail Breland	Western

Coffee Break

10.	10:40	Carol Pitts	Seneca
11.	10:50	 Frances Morris	Manual
12.	11:00	 Evelyn Kay Schuermeyer	Manual
13.	11:10	 Weldon Baird	Taylorsville
14.	11:20	 Nancy Hardin	Taylorsville
15.	11:30	 Sharon Kay Baxter	Taylorsville
16.	11:40	Donna Stinnette	Bardstown
17.	11:50	Mary Helen Stanley	Henry County
18.	12:00	 Jan Hilton	Bardstown
		Alice Chemberd	Bardstown
19.	2:00	 Alice Shephard	Bardstown
20.	2:10	 Chloe Thompson	Bardstown
21.	2:20	 Anne Ferguson	Mt. Washington
22.	2:30	 Michael Wayne Waller	Mt. Washington
23.	2:40	 John Wayne Moore	Elizabethtown
24.	2:50	 John Craig	Elizabethtown
25.	3:00	 James Hartley	St. Xavier
26.	3:10	 Robert L. French	Loretto
27.	3:20	Judy Todhunter	
28.	3:30	Deborah Green	Shawnee

Cardencourt

Emily Davison Recital Hall

May 6, 1965

1:00 p.m.

PROGRAM

Sonsta No. 1	\$**(
Spiritoso E Staccato Largo E Staccato Horapipe a l'Inglese Vivace	
Raymond Conklin, trombone (Lyon)	
Partita in G Major	3%
Kay Shields, piano (D. Owen)	
Chorale and Variations	100
Elmothy Haas, trumpet (Raper) William Haas, piano	
L'Heure exquise	100
Ann Akridge, soprano (Smith)	

Steinway Piamo

May Shields, pieno

presents in

Senior Recital

JUDITH BUSCHMEYER
Piano

Pupil of Evelyn Aldrich

Emily Davison Recital Hall May 11, 1965 8:30 p.m.

Overture in the French Style Ouverture Courante Gavottes I, II Passpieds I, II Sarabande Bourrées I, II Gigue Echo	, J. S. Bach
II	
Fantasia in C Minor, K. 475 and Sonata in C Minor, K. 457	W. A. Mozart
III	
Mazurka in C-sharp Minor, Op. 41, No. 1 Mazurka in A Minor, Op. 17, No. 4	F. Chopin

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

Steinway Piano

This is the fifteenth recital of the Preparatory Department for the 1964-65 season. The next recital will be held on May 22.

presents

Piano Pupils of Howard Wagner

Emily Davison Recital Hall Saturday, May 15, 1965 12:00 noon

Two Russian Folk Songs Beethoven Street Games
William Hodge
Minuet in G major
Sharon Whinery
Three German Dances
Diane Ferguson
Aria in G major
Timothy Ascolese

Iwo-Part Invention #1 in C major
Patricia Spoerl
Two-part Invention #8 in F major Bach Arietta and Eight Variations in Eb major Haydn
Delores Greathouse
Valses Nobles Op. 77 Schubert
Patricia Spoerl

presents

in

Harp Recital

Pupils of Taka Kling

Emily Davison Recital Hall May 15, 1965 3:30 p.m.

A Red Waltz
Elizabeth Ballard
Bow Away the Morning Dew English Folk Song Old English Country Dance English Folk Song
Joanne Bell
Reaping Song Swedish Folk Song Believe me if all those endearing young charms
Peggy Darcy
Glissando Waltz W.A. Mozart Soldiers March
Debra Kletter
Minuet (Violin duet)
Barbara and Pamela Stutzke
Song of the Night
Carol McClure

Tango (Harp duet) C. Salzedo
Audrey Sobel and Pamela Stutzke
Rouet
Dalbara boutozke
Angelus H. Renie Judy Powell
Prelude
Pamela Stutzke
The Brook
Audrey Sobel

presents in

Senior Recital

LARRY KEENAN Piano

Pupil of Lee Luvisi

PROGRAM

gonata in F major, K. 332 W. A. Mozart Allegro Adagio Allegro assai

gonata in F minor, Op. 57
 (Appassionata) Ludwig van Beethoven
 Allegro assai
 Andante con moto
 Allegro, ma non troppo - Presto

INTERMISSION

Symphonic Studies, Op. 13 Robert Schumann

EMILY DAVISON RECITAL HALL May 17, 1965 8:30 p.m.

Steinway Piano

(Given in partial fulfillment of the requirements for the degree Bachelor of Music)

Cardengoviaro Emily Davison Recital Hall 2/25 is. W.i. 1:00 p.m. PROGRAM Sonata in C minor . . G. E. Handel Adagio Allegro Adagio Allegro Viotor Lambert, oboe (McAninch) Bobbye Casman, piano Quartet No. 4 Allegro moderato Brass Quartot James Debth) Trumpets James Kays) Laslie Anderson) Trombones Douglas Webb (Prepared by E. E. Lyon) Partita in A minor . . . J. S. Bach Fantasia Allemande Sarabande Gigue Joyce Cornell, piano (Aldrich) Sonata VIII Arcangelo Corolli (transcribed by R. Bernard Fitzgerald) Sarabande Prolude

Ronald Sowder, trumpet (Raper)

Nancy Rust, piano

Allemande

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	Allegro maziale																						
	Andante																						
	Allogro																						

Margaret Lewis, flute Caroline Fredrick, clarinet Eugene Isabelle, oboe (Prepared by McAninch)

Etude,	0	05	Mo	٦	(A	flat	me.	ior)			٥	9	0	o	ø	ď	P	0	ø	D	0	0	0	0	٥	Chopin
Etude,	Op.	25,	NO .	4	(2	MINIO	-	0	٥	()								0	0	0		2	a	0	0	6	Chopin
Etude,	op.	10,	No.	T	(U	ma Jo:	r		•		0	•	•		•	-											Į.

Robert Lam, piano (Graves)

Steinway Piano

presents in

RECITAL

RICHARD ROSE CELLIST

> Pupil of Grace Whitney

Assisted by Doris Keyes Pianist

Emily Davison Recital Hall May 18, 1965 8:30 p.m.

Kol Nidrei, Opus 47
Suite No. 3 in C major for Solo Cello J. S. Bach Prelude Allemande Sarabande Bourees I, II
Sonata for Cello Solo, Opus 8 Zoltan Kodály Allegro maestoso ma appassionato

INTERMISSION

Sonata in E minor for Violoncello and Piano, Opus 38. Johannes Brahms Allegro non troppo Allegretto quasi Minuetto Allegro

Steinway Piano

presents in

Graduate Recital

B. T. KIMBROUGH, III ORGAN

> Pupil of Melvin Dickinson

Calvary Episcopal Church 821 South Fourth Street Louisville, Kentucky May 19, 1965 8:30 p.m.

Fantasia Chromatica Jan P. Sweelinck
Improvisation, demonstrating the different stops of the organ
Sonata 1
Klavieruebung, Book III (Manualiter) J. S. Bach "Kyrie, Gott Vater in Ewigkeit" "Christe, aller Welt Trost" "Kyrie, Gott heiliger Geist" "Allein Gott in der Höh' sei Ehr" "Dies sind die heil'gen zehn Gebot" "Wir glauben all' an einen Gott" "Vater unser im Himmelreich" "Christ, unser Herr, zum Jordan kam" "Aus tiefer Not schrei ich zu dir" "Jesus Christus unser Heiland"
Andante con Variatione, K. 616 W. A. Mozart
Prelude and Fugue in C Major, BWV 547 J. S. Bach

Casavant Organ

CHIVENSITY OF LOWISVILLE SCHOOL OF MUSIC

Jordan Linn

Litty Devisor Recital Hall

Mey 20, 1115

.1:00 p.m.

PROGRAM
(Moros No. 2
Donna Hoog, flute (Fuge) Barbara Elliott, clarinet
Nebbie
Terry Sammons, tenor (Whitesides) Linda Feddern, piano
Sonata for Trumpet
Fichard Martin, trumpet (Raper) Joyce Cornell, piano
Verborgenheit
John Memmering, baritone (Whitesides) William Haas, piano
Visions fugitives, Op. 22, Nos. 14, 9 Serge Prokofton
Constance Karem, piano (B. Owen)
Romance, No. 2
Sandra Priddy, oboe (McAninch) Yvonne Switzer, pieno
Vedria, carino, se sei buonino from Don Giovanni
Barbara Arnold, soprano (Whitesides)

Robert Lam, piano

James Walker, flute (Fuge) Robert Lam, piano non i Arranyo, e e eleb Etude de Concert . William Wilkirson, trumpet (Raper) Robert Lam, piano (1000 14) Amagi Treating Course (1) Prelude Allemande Courante COST FOREE CONTRACTOR Etta Green, violoncello (G. Whitney) A DESCRIPTION OF THE PROPERTY , a e d a a , a s a s a s a consequence and treamper in (up lead) decreased published beaute to

> and the second of the second o Steinway Piano

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My GENERAL SECTION

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CROWN TO THE PROPERTY

presents

Pupils of Doris Keyes

CLASS RECITAL

May 21, 1965	Mr. Owen's Studio	4:00 p. a.
	PROGRAM	
Minuet, K. 2		Monas
	Thomas McAninch	
The Doll's Burial		Tachalkovity
	Linda Klein	
Sonatina, Op. 55, No. 2 Allegretto Cantabile Allegretto		e e o o Kva
	Beverly Lang	
Minuet in E flat major .		o o o o Herries
	Elizabeth Cusick	
Albumblatt "Fur Elise" .	e c e e e e o o o o c o e	Beenhowen
	Marjorie Singler	
Sonata, Op. 119, No. 2 . Allegro ma non troppo		e e l'Esethores
	Lenn Schramn	
Solfeggietto Prelude, Op. 28, No. 20		K. P. E. Bach
	Susan McAninch	
Six Easy Variations on a S	intes song	o o Beethow
	Ofelia Fernandez	
Sonata No. 21 in F major		e e e e Haira

Jame Mertl

Allegro moderato

presents in

RECITAL

Púpil of
Lee Luvisi

Emily Davison Recital Hall May 21, 1965 8:30 p.m.

Steinway Piano

Preparatory Department

RECITAL

IN HONOR OF GRADUATING HIGH SCHOOL SENIORS

Emily Davison Recital Hall May 22, 1965 10:30 a.m.

Minuet Mozart
Joseph Harris, piano (McGary)
Menuet in G Bach
David Hays, violin (Noer) Accompanist, Richard Hays
Concerto in A minor
Heidi Poth, violin (Noer) Accompanist, Sylvelin Felde
Cadenza (to Mozart, Concerto No. 3, First movement) Franko
Jon Felde, violin (Noer)
Menuetto
Accompanist, Sylvelin Felde

Concerto in A minor Vivaldi Third movement: Presto
Richard Hays, violin (Noer) Accompanist, Sylvelin Felde
Preludio (from E major Partita) Bach
Marcus Felde, violin (Noer)
Andante et Allegro
Robert Spiegelhalter, trombone (Lyon) Accompanist, Kathleen McGrath
Fugue in C minor from W. K. Vol. II Bach Polonaise in C sharp minor, Op. 26, No. 1 Chopin
Frances Morris niano (Aldrich)

Steinway Piano

presents

Fupils of Doris Keyes

CLASS RECITAL

May 22, 1965	Mr. Owen's Studio	2:00 p.m.
	PROGRAM	
Studies, Op. 100, No. 1 and 6 .		Burgunllos
	Barbara Ericksen	
To a Wild Rose, Op. 51, No. 1		MacDonolli
	Rebecca Tomes	
Waltz, Op. 9b, No. 1		Schubert Kabalevsky
	Fhyilis Hurtgen	
Waltz, Op. 18, Wo. 5		Schuberi
	Deborah Allinger	
Six Variations on the Dust "Nel	cor piu non mi Sento"	Beethoven
	Heidi Fulkerson	
May Night, Op. 27, No. 4		Palmgren
	Bonnie Sue Corum	
Arabesque, No. 1		Debossy
	Sandra Patten	
Variations in F minor		• Haydi.
	Gregory Fulkerson	

UNIVERSITY OF LOUISVILLE ORCHESTRA

James Livingston, Conductor



UNIVERSITY ROTUNDA MAY 23, 1965 3:30 P.M.

Allegro Andante Presto

> Peter McHugh, violinist James Walker and Donna Hoog, flutists Bobbye Ossman, continuo

INTERMISSION

CONCERTO NO. 1 IN C MAJOR, OPUS 15 BEETHOVEN

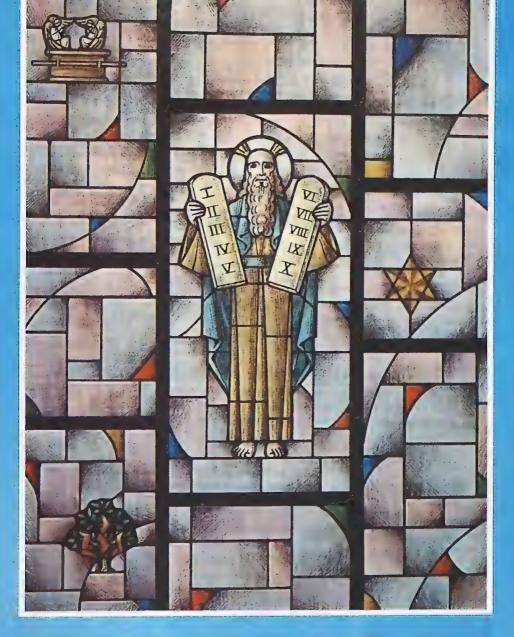
Allegro con brio

Largo

Rondo: Allegro

Robert Lam, pianist

Steinway Piano



The law of the Lord is perfect.

-Psalm 19:7

HIGHLAND METHODIST CHURCH 1140 Cherokee Road Louisville, Kentucky

F. Bennett Hulse, Jr., Minister

WORSHIP SERVICE 10:50 a.m.

THE PREPARATION AND MEDITATION FOR WORSHIP . . CHIMES THE PRELUDE "Once He Came In Blessing" . . . Walther (Alan Rutherford, Director of Music) *THE HYMN 12 "Joyful, Joyful" Beethoven THE INVOCATION Almighty God, giver of every good and perfect gift: Teach us to render unto thee all that we have and all that we are, that we may praise thee, not with our lips only, but with our whole lives, turning the duties, the sorrows, and the joys of all our days into a living sacrifice unto thee; through Jesus Christ our Lord. Amen. THE SILENT MEDITATION THE LORD'S PRAYER . CHOIR THE INTERLUDE *THE RESPONSIVE READING "God's Exceeding Power" .. 586 *THE GLORIA PATRI *THE AFFIRMATION OF FAITH NO. I - Page 512 - Hymnal THE LESSON FROM THE HOLY SCRIPTURES - Matt. 25:14-30 THE ANTHEM "The Lord Fainteth Not" . . Wm. C. Huhn Text: Isiah 40:28-31 (Barbara Cornett, Soloist) THE PASTORAL PRAYER . - CHORAL RESPONSE THE RECOGNITION OF GUESTS - ANNOUNCEMENTS THE CHILDREN'S SERMON THE OFFERING SERVICE Invocation Offertory "I Cried - 'O Lord, Jehovah! " . . Huhn *THE HYMN 183 "Spirit of Faith" From Mason's Sacred Harg THE SERMON The Greatest Sin Minister *THE HYMN 225 "Take My Life" Herold *THE BENEDICTION RESPONSE "Lord, Now Lettest Thou Thy Servant Depart".. Huhn

*THE POSTLUDE

Text: Luke 2:29-32

^{*(}Indicates to stand)

The Service today is in memory of William C. Huhn who wrote the Anthem, Offertory, and the Benediction Response used today. But for his sudden and untimely death, he would have directed the Choir today.

The flowers, the music by Mr. Huhn, and the special personnel are provided by Stiffler's and Associates in memory of and in tribute to Mr. Huhn's

musical dedication.

CALENDAR

TODAY

6:00 p.m. M.Y.F. Supper - Hostess: Mrs. J. M. Green 6:30 p.m. Methodist Youth Fellowship

MONDAY

10:00 a.m. Prayer Circles will meet at the Church

TUESDAY

10:00 a.m. W.S.C.S. Prayer Group - 10:30 General Meeting Program: "A Portrait of Christ" (Hostess: Circle B) Pledge Service -- Mrs. Dalton Smith Drawing of Circles A, B, and C.

7:30 p.m. Boy Scout Troop 19

WEDNESDAY THE FAMILY AT CHURCH (Nursery Service) 6:30 to 7:15 Covered Dish Supper - Hostess: Kellogg Cl.

6:55 to 7:15 Antiphonal Choir Rehearsal 7:30 p.m. Hymn Festival -- Organ, Choir,

Congregation and Instruments

8:15 to 9:00 Chancel Choir Rehearsal

THURSDAY

2:45 p.m. Cub Scouts - Mrs. Brown and Mrs. Hulse, Den Mothers

We extend our Sympathy to Mr. and Mrs. Philip McIntire and family in the death of Mrs. McIntire's Mother, Mrs. Eunice B. Halsey.

THE GREETERS are Miss Blanche Cross; Mrs. Strickland.

"This world is not conclusion; A sequel stands beyond, invisible, as music, but positive, as sound."

Emily Dickinson

presents

Melvin Dickinson, Organist

in

Faculty Recital

Calvary Episcopal Church 821 South Fourth Street Louisville, Kentucky May 23, 1965 8:00 p.m.

Prelude and Fugue in E Minor Dietrich Buxtehude
Three Chorale Preludes, Book II Helmut Walcha "O süsser Herr Jesu Christ" "Komm' heiliger Geist, Herre Gott" "Mit Freuden zart"
Fantasie in F Minor, K. 608 Wolfgang Amadeus Mozart
Two Chorale Preludes Johann Sebastian Bach "Allein Gott in der Höh' sei Ehr" BWV 662 Fantasia super: "Komm' heiliger Geist, Herre Gott" BWV 651
Trio Sonata 6 in G Major Johann Sebastian Bach Vivace Lento Allegro
Prelude and Fugue in B Minor, BWV 544 Johann Sebastian Back

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

TERRY CRAVENS
TROMBONE

Pupil of
Ernest Lyon

assisted by
Doris Keyes
Piano

Emily Davison Recital Hall May 25, 1965 8:30 p.m.

(Given in partial fulfillment of the requirements for the degree of Master of Music.)

PROGRAM

Ι

Sonata for Bass Trombone and Piano Andantino Allegretto non troppo	Patrick McCarty
Sonata No. 1, for Violin Andante Allegro	Handel
	II
Sarabande from 5th Suite for Cello .	Bach
r	II
Aria from "Iolantha"	Tschaikovsky
Sonata V for Cello	Vivaldi
I	v
Sonatina for Trombone and Piano . Allegro molto Lento, con amore Allegro ma non energico	Robert W. Jones

Steinway Piano

SCHOOL OF MUSIC

presents

pow ty Episcopal Cramwo	Students of Melvin Dickinson	Way 25, 196
	8:00 p.m.	
	PRO WAN	
Prelude and Fugue in B m		J. S. Beck
	Evelyn Thoma	
Two Preludes, Opus 9 .		rmann School e
	James Weitt	
Prelude and Fugue in G m		. J. S. Bach
	Nina Gerald	
Andante and Variations K	ir. 516	W. A. Moza:
	Bradley Kimbrough	
Fugue in G minor (Fantas		J. S. Bach
	Teriann Miller	
Carillon (Twenty-Four Pi	leces in Free Style)	L. Vierne
	Nonne Fluhr	
Contrapunctus 11 (Art of	? Fugue)	o o J. S. Bach
	Patricia Wilson	
Prelunc and Fugne in 8 :	MINOR ALAGESANSULES CO	Farcel Dupe.
	George Rapier	

EINE KLEINE NACHTMUSIK

A Serenade - Concert

Sponsored by the Louisville Orchestra Women's Association

In the Formal Gardens
UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
GARDENCOURT
May 26,1965
8:30 p.m.

PROGRAM

I

Quintet in G minor for Wind Instruments . . . Claude-Paul Taffanel
Allegro con moto
Andante
Vivace

The Louisville Woodwind Quintet

Π

Quartet in F major, Opus 96 Antonin Dvořák
Allegro ma non troppo
Lento
Molto vivace
Allegro vivace, ma non troppo

The Louisville String Quartet

III

The University of Louisville Brass Ensemble

IV

The full ensemble assisted by Good Friends

PERSONNEL

THE UNIVERSITY OF LOUISVILLE WOODWIND QUINTET

Francis Fuge, Flute Daniel McAninch, Oboe James Livingston, Clarinet Lawrence D'Attilio, Bassoon

Jerry Ball, Horn

THE LOUISVILLE STRING OUARTET

Paul Kling, Violin Richard Skerlong, Violin Virginia Schneider, Viola Grace Whitney, Cello

THE UNIVERSITY OF LOUISVILLE BRASS ENSEMBLE

Thomas Giles, Conductor

Trumpets Randell Croley

Douglas Shaw James Debth

James Kays

William Wilkirson
Gary Wilson
Timothy Haas
Sue Anne Garvey

Horns

Kenneth Albrecht William Hart Frank Callaway

Trombones Leslie Anderson

Donald Shumate Douglas Webb Raymond Conklin

Tuba Larry Hatcher

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

PATRICIA WILSON ORGAN

> Pupil of Melvin Dickinson

Christ Church Cathedral 421 South Second Street Louisville, Kentucky May 28, 1965 8:30 p.m.

PROGRAM

Nun Danket Alle Gott Johann Sebastian Bach
Praeludium und Fuge in e-moll (large)
Deuxieme Choral en Si Mineur
INT ERMISSION
La Nativité du Seigneur Olivier Messiaen Dieu Parmi Nous
Basse et Dessus de Trompette Louis-Nicholas Clerambault
Die Kunst der Fuge Johann Sebastian Bach Contrapunctus 11

Schantz Organ

C O N C E R T

OF MUSIC BY

JOHANN SEBASTIAN BACH (1685 - 1750)

First Lutheran Church 417 E. Broadway, Louisville, Ky.

> May 30, 1965 4:00 p.m.

Participants

Linda Feddern, Soprano
Kay Feddern, Recorder and Oboe
Noel Felde, lst Violin
Marcus Felde, 2nd Violin
Nathan Felde, Viola
Sylvelin Felde, Cello
Otto G. Feddern, Harpsichord

(Kindly refrain from applause. The performers will gladly greet you in the Chancel after the Concert.)

SOLI DEO GLORIA

Program

I

French Suite # 6 in E Major . . . BWV-817 Allemande Courante Sarabande Gavotte Polonaise Minuett Gigue BWV - 1034 Sonata in E Minor . . (for Blockflute and Continuo) Adagio ma non tanto Andante Allegro "I Follow with Gladness" . . . BWV - 245 (from the St. John Passion) TT "Praise God All Ye Lands" Cantata # 51 -(for Soprano Solo, Oboe, Strings BWV - 51 and Continuo) Aria Recitativo Aria Choral: Alleluia

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

PUPILS OF DORIS OWEN

Emily Davison Recital Hall Tuesday, June 1, 1965 8:00 p.m.

PROGRAM

Little Prelude in F major Bach
Olive Winemiller
Allegro in C major , Hässler
Stephen Doyle
Procession of the Mandarins Gillock
Spanish Gypsies
Samuel Fritschner
A Toye G. Farnaby
Peggy McMillan
Night Mood
Light Waltz
Ellesa High
Languid Dance Creston
Rustic Dance
Herbert McMillan

Two Bagatelles . Tcherepnine Op. 5, No. 4, Lento con tristessa Op. 5. No. 10. Presto Lynn Webster Sonata in G major (1767) . . Haydn Presto Andante Minuet and trio Louise Weisser Sonata in C major Mozart Allegro Leslie Knox The Rag Doll Villa-Lobos Punchinello

Frona Murphy

Steinway Piano

There will be a recital by Lorna Griffitt and John Cofer on Friday, June 4, 4:00 p.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

in honor of the

BOARD OF OVERSEERS

(No.	
Emily Davison Recital Hall	June 3, 1965
presents	
	17/3
Introduction and Rondo Capriccioso	amille Saint-Saens
Christine Louis, violin Robert Smith, piano Sonata in A minor, Opus 143 Allegro giusto	Schubert
Robert Smith, piano	
614.	100
Ouvre ton Coeur	Bizet
D'amor sull' ali rosee from "Il Trovatore"	Verdi
Glenda Wolfe, soprano Dorís Keyes, piano	-

Steinway Piano

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Piano Pupils of Doris Owen

Davison Recital Hall

4:00 p.m.

June 4, 1965

Program

Lorna Griffitt

Sonata in G major, Opus 79 Presto alla tedesca Andante Vivace	•	• •	٠	•	•	•	•	•	٠	•	٠	•	٠	٠		Beethoven
The Lake at Evening		•	•	•	•	•	•	•	•	•	•	•	•	•	•	Griffes
Waltz in A flat major, Opus	69,	No.	1	•	•	•	•	•	•	•	•	•	•	•	•	. Chopin
Waltz in G flat major, Opus	70,	No.	1	•	•	•		•	•	•	•		•	٥	•	. Chopin

* * * * * * * * * * *

John Cofer

Theme and Variations from Sonata in A major, R	K. 331 .	 	Mozart
Etude in C sharp minor, Opus 2, No. 1		 	Scriabin
Maid with the Flaxen Hair		 e o •	Debussy
Clair de lune			Debussy
Nocturne in E minor, Omis 72, No. 1			Chopin

UNIVERSITY of LOUISVILLE

Gommencement Exercises

Sunday, June sixth
Nineteen hundred and sixty-five



MAIN QUADRANGLE—BELKNAP CAMPUS
Louisville, Kentucky

COMMENCEMENT CONCERT

SUNDAY, JUNE 6, 1965

6:00 P.M.—MAIN QUADRANGLE

BELKNAP CAMPUS

THE UNIVERSITY OF LOUISVILLE CONCERT BAND

Leon Raper, DIRECTOR

CAMO

PROGRAM

MONTMARTRE MARCH from the "Paris Suite"	ydn Wood
AN ORIGINAL SUITE	rdon Jacob
No. 1 March	
No. 2 Intermezzo	
No. 3 Finale	
SUITE OF OLD AMERICAN DANCES	ell Bennett
Cakewalk	
CONCERTO IN C MAJOR for PICCOLO and BANDAnton	nio Vivaldi
Allegro JAMES WALKER, Piccolo Soloist	
GRAND SYMPHONY FOR BAND, Opus 15	tor Berlioz
Apotheosis	
EL CAPITANJohn P	hilip Sousa

THE COMMENCEMENT

6:30 P.M.—MAIN QUADRANGLE

Presiding:

Dr. Philip Davidson

President of the University

(The audience is requested to stand during the Processional and until after the Invocation)

THE ACADEMIC PROCESSION

Presidential Party
Mayor and Board of Aldermen of City of Louisville
Jefferson County Fiscal Court
Members of the Board of Trustees
Members of the Board of Overseers
Deans and Administrative Officers
Recipients of Honors and Awards

The University Faculty:

College of Arts and Sciences
School of Medicine
School of Law
School of Dentistry
Speed Scientific School
University College
School of Music
Raymond A. Kent School of Social Work
School of Business
Southern Police Institute

Candidates for Degrees and Certificates

INVOCATION.....The Reverend Nathan C. Brooks, Jr., A.B., Th.M., D.D. Pastor, Highland Baptist Church

CONFERRING OF DEGREES AND Presentation of Candidates of The College of Arts and Sciences.......Dean Richard L. Barber Bachelor of Arts, Bachelor of Science, and Associate in Arts Doctor of Medicine and Certificate in Medical Technology The School of Law......Acting Dean James R. Merritt Bachelor of Laws and Bachelor of Science in Law Chairman, Graduate School Council Doctor of Philosophy, Certificate in Advanced Studies in Education, Master of Arts, Master of Science, Master of Education, Master of Chemical Engineering, Master of Electrical Engineering, Master of Mechanical Engineering, Master of Music, and Master of Business Administration The School of Dentistry......Dean Raymond E. Myers Doctor of Dental Medicine and Certificate in Dental Hygiene Bachelor of Chemical Engineering, Bachelor of Civil Engineering, Bachelor of Electrical Engineering, and Bachelor of Mechanical Engineering The School of Music......Dean Robert Whitney Bachelor of Music and Bachelor of Music Education The Raymond A. Kent School of Social Work......Dean Kenneth W. Kindelsperger Master of Science in Social Work The School of Business.......Acting Dean Frederick W. Stamm Bachelor of Science in Commerce

PRESENTATION OF RECOGNITION PLAQUES FOR 25 YEARS OF SERVICE TO THE UNIVERSITY..... President Davidson ALMA MATER and ALUMNI SONG......James Powell, SSS'47 John Newton Young, A & S. (Audience and Ensemble) Singing led by Mrs. Ann Dykes Akridge (B.M. Ed., 1965) (The audience is requested to stand during the Alma Mater Song and until after the Benediction) We thy loyal sons now stand, To sing thy highest praise, With deepest rev'rence in our hearts, For these our college days. Thy honor true we all defend, 'Tis known we love thee well. Our thoughts for years to come will be Of thee, our U. of L. Now our thougts go back to you, Our Alma Mater dear, To days gone by with friends we loved Now scattered far and near. On shaded walks and campus green, Your sons and daughters true, With voices raised and spirits high, Sing loud their praise to you. BENEDICTION..... The Reverend Nathan C. Brooks, Jr. (During the Recessional the audience will please remain seated until the graduates have marched out) NOTE: The distinctive colors in the hoods and the tassels of the caps accord with the following table: CommerceDrab MedicineGreen DentistryLilac MusicPink EducationLight Blue PhilosophyBlue EngineeringOrange LawPurple Social Work......Citron Liberal Arts and Journalism. . White

Theology Scarlet

PRIZES, HONORS, AND AWARDS, 1964-65 (Seniors)

COLLEGE OF ARTS AND SCIENCES

WOODCOCK MEDAL Robert Edward Snapp

STUDENT COUNCIL AWARDS (OUTSTANDING SENIORS)

Randolph Woods Ivy

Sandra Lee Struck

SIGMA KAPPA AWARD (OUTSTANDING SENIOR WOMAN)
Sydney Patterson Schultze

Omicron Delta Kappa Award (Outstanding Senior Man)
Robert Edward Snapp

N. V. LEBRE AWARD

Kevin Walter Hanley

John Madison Riley

Merck Index Award
Anthony Ronald Palmer

JOE WILKES AWARD IN EDUCATION
Sandra Lee Saxton

CHI OMEGA SOCIOLOGY AWARD
Betsy Jane Bates

EXCELLENCE IN LANGUAGE-STUDY

Sydney Patterson Schultze

Robert Edward Snapp

Alpha Epsilon Delta Outstanding Graduating Senior Award Stanley I. Hand, Jr.

Outstanding Senior Awards in Health, Physical Education, and Recreation

Patricia Ann Clark

Harold Morris Yankey

ELECTIONS TO THE WOODCOCK SOCIETY

Betsy Jane Bates Alissa Mandel Berman Bradley Talbot Bethel George Bernard Boeckmann, Jr. Melanie Ann Connell James Jefferson Cooksey Nancye Jolene Cosby **Jonel Patterson Curtis** Ernest Wilder Denham Gretchen Elizabeth Egger Katherine Sue Ellsworth Caroline B. Erlebacher Susan Fisher Folan Olivia Mae Frederick Anne McKnight Furnish Howard Z. Gelbart Kevin Walter Hanley David W. Hatunen Ruth Kirby Heavrin

Barbara Jean Higbie Randolph Woods Ivy Carl Ronald Kahn Jeanette Sullivan Lerner David Carl Liebschutz James Houston Logsdon Arthur Reid McGee Bonnie Jean Meyer Donald David Nuss Anthony Ronald Palmer Leslie Douglas Perry Sherrill Lynn Redmon James Ronald Royse Sandra Lee Saxton Sydney Patterson Schultze Gerald W. Smith Robert Edward Snapp Ella Faye Phipps Snead Sandra Lee Struck

Joycelyn Markert Thomas

ELECTIONS TO SIGMA PI SIGMA PHYSICS HONORARY FRATERNITY (SENIORS)

Kenneth Nash Brown, Sr. Charles E. Calfee Ernest Wilder Denham David W. Hatunen David Carl Liebschutz

Arthur Reid McGee Anthony Ronald Palmer Robert Leonard Pearson Frederick James Porzig Billy Conn Scott

ELECTIONS TO KAPPA DELTA PI EDUCATION HONORARY FRATERNITY (SENIORS)

Carolyn Deats Barbee
Betsy Jane Bates
Alissa Mandel Berman
Mellie Ray Burd
Melanie Ann Connell
Anna Faye Coons
Nancye Jolene Cosby
Fay Wathen Gutierrez Dorval
Caroline B. Erlebacher
Ruby Joyce Fena
Louis D. Foley
Olivia Mae Frederick
Judy Carden Gray
Carolyn Jean Helm

Judith Ann Horn
Carol Lynn Huber
David Lee Isaacs
Hilda Lester Jeffries
Jeanette Sullivan Lerner
Lily Louann Martin
Mary Lou McDonald
Gwendolyn Gale McGill
Norma Jeanne Miller
Sandra Lee Saxton
Ella Faye Phipps Snead
Elaine Eppinger Steinberg
Roberta Louise Williams
Harold Morris Yankey

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY (SENIORS)

Vera L. Barnett
Betsy Jane Bates
Alissa Mandel Berman
Bradley Talbot Bethel
George Bernard Boeckmann, Jr.
Melanie Ann Connell
Susan Williams Conner
James Jefferson Cooksey
Ernest Wilder Denham
Fay Wathen Gutierrez Dorval

Caroline B. Erlebacher
Elizabeth O'Connell Erwin
Howard Z. Gelbart
Kevin Walter Hanley
Ruth Kirby Heavrin
Carolyn Jean Helm
David Lee Isaacs
Randolph Woods Ivy

Gretchen Elizabeth Egger

Katherine Sue Ellsworth

Carl Ronald Kahn Jeanette Sullivan Lerner James Houston Logsdon Donald E. McDonald Mary Lou McDonald Arthur Reid McGee Bonnie Jean Meyer Donald David Nuss Anthony Ronald Palmer Sherrill Lynn Redmon John Madison Riley James Ronald Royse Sandra Lee Saxton Saul Isadore Schenker Sydney Patterson Schultze Robert Edward Snapp Ella Faye Phipps Snead Sandra Lee Struck Joycelyn Markert Thomas Robert Stephen Walker

ELECTIONS TO OMICRON DELTA KAPPA

Stanley I. Hand, Jr. David L. Huber

Donald David Nuss Gary Fredrick Steedly

Rodney Williams, Jr.

ELECTIONS TO PHI LAMBDA UPSILON NATIONAL CHEMISTRY HONOR SOCIETY (SENIORS)

Carl Ronald Kahn

Anthony Ronald Palmer

ELECTIONS TO DELTA PHI ALPHA
NATIONAL HONORARY GERMAN FRATERNITY (SENIORS)

Vera L. Barnett Jonel Patterson Curtis Caroline B. Erlebacher Randolph Woods Ivy Karen Elaine Kafer Donald David Nuss Leslie Douglas Perry James Ronald Royse Sandra Lee Struck Patricia Elma Taylor

Margaret B. VanBraun

ELECTIONS TO MORTAR BOARD (SENIORS)

Betsy Jane Bates Patricia Ann Clark Melanie Ann Connell Katherine Sue Ellsworth

ELECTIONS TO MORTAR BOARD (SENIORS) (Continued)

Caroline B. Erlebacher Susan Fisher Folan Bonnie Jean Meyer Sherrill Lynn Redmon Sydney Patterson Schultze Elaine Eppinger Steinberg

Sandra Lee Struck

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES (SENIORS)

Betsy Jane Bates Patricia Ann Clark Melanie Ann Connell Jonel Patterson Curtis Stanley I. Hand, Jr. Randolph Woods Ivy Bonnie Jean Meyer Donald David Nuss Sherrill Lynn Redmon Sydney Patterson Schultze Robert Edward Snapp Elaine Eppinger Steinberg

Sandra Lee Struck

ELECTIONS TO PI SIGMA ALPHA
NATIONAL HONORARY POLITICAL SCIENCE FRATERNITY (SENIORS)

Alissa Mandel Berman Elizabeth O'Connell Erwin Bonnie Jean Meyer Sydney Patterson Schultze Elaine Eppinger Steinberg Rodney Williams, Jr.

Diane Wood

ELECTIONS TO ALPHA EPSILON DELTA HONORARY PRE-MEDICAL FRATERNITY (SENIORS)

Vera L. Barnett Richard J. Bischoff, Jr. Gilroy Lane Daley Howard Z. Gelbart Stanley I. Hand, Jr. Karen Elaine Kafer Carl Ronald Kahn
David Carl Liebschutz
Anthony Ronald Palmer
Leslie Douglas Perry
Joseph L. Thompson
Robert Stephen Walker

ENSIGNS
UNITED STATES NAVY
Edmond Glenn Tucker

ENSIGN
UNITED STATES NAVY RESERVE
Bren Willard Kindelsperger

SECOND LIEUTENANTS UNITED STATES MARINE CORPS

James Ellis Henshaw

John Robert Lucas

SECOND LIEUTENANT
UNITED STATES AIR FORCE RESERVE
Stanley I. Hand, Jr.

DISTINGUISHED AFROTC GRADUATE Stanley I. Hand, Jr.

CHICAGO TRIBUNE AFROTC MEDAL Stanley I. Hand, Jr.

CHICAGO TRIBUNE SILVER MEDAL
James Ellis Henshaw

SCHOOL OF MEDICINE

ELECTIONS TO ALPHA OMEGA ALPHA
NATIONAL MEDICAL HONORARY SOCIETY (SENIORS)

Stephen Allen Blackman
Jerry Brooks Buchanan
Thomas Joseph Ciaccio
Burr James Dalton
Wallace Dillon Johnson, Jr.
Ronald Rowland Masden

James David McNeely Robert Alan Noel Judah L. Skolnick Sam Hendley Traughber Harvey Tullin Samuel Terrell Vanover

DEAN'S AWARD
James David McNeely

Award for Scholarship James David McNeely

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN Jerry Brooks Buchanan

DANN C. BYCK PEDIATRIC RESIDENCY
Bryan Davis Hall

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES (SENIORS)

Phillip Myer Berman Stephen Allen Blackman

Jerry Brooks Buchanan James David McNeely

THE DR. NORVIN GREEN MEMORIAL PRIZE Arnold Silver

THE DR. PARISH B. CLEVELAND ACHIEVEMENT AWARD
Sheldon Lerner

HENRY ENOS TULEY MEMORIAL PRIZE
Bryan Davis Hall

LOUISVILLE PEDIATRIC SOCIETY AWARD
Stephen Allen Blackman

THE JOHN SNOW AWARD IN ANESTHESIA

Judah L. Skolnick

CLINICAL PATHOLOGICAL AWARD
Arnold Silver

American Society of Clinical Pathologists Award
Arnold Silver

THE C. V. MOSBY COMPANY PRIZE

James David McNeely

Sam Hendley Traughber

MERCK MANUAL AWARD

William Bruce Baer

Samuel Terrell Vanover

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY (SENIORS)

William Bruce Baer Ronald Rowland Masden

Sam Hendley Traughber Samuel Terrell Vanover

SCHOOL OF LAW

Delta Theta Phi Outstanding Senior Award Robert Anthony Metry

Lawyers Title Insurance Corporation Award William C. Ballard, Jr.

Phi Alpha Delta Outstanding Senior Award William C. Ballard, Jr.

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN William C. Ballard, Jr.

LOUISVILLE TITLE INSURANCE COMPANY AWARD

William C. Ballard, Jr.

William Watkins Davis

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

William C. Ballard, Jr.

William Watkins Davis

Dennis E. Kurtz

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES

William C. Ballard, Jr.

Robert Charles Ewald

Robert Anthony Metry

NATIONAL MOOT COURT REPRESENTATIVES

Arthur W. Grafton

Jules B. Lloyd

Robert Anthony Metry

Elections to the Briefing Service Staff

William C. Ballard, Jr.

Tames Brown

Robert Charles Ewald

Robert Anthony Metry John W. Palmore

Gary Evan Smith

GRADUATE SCHOOL

ELECTIONS TO KAPPA DELTA PI

Sally Watson Driscoll

Alice M. Gordon Janet Gladys Haldane Quang Thi Huynh

Joseph L. Kane

Betty M. Kerkay Mary Leach Pineur

Janet Carolyn Lasley Solomon

Clarence Thurman, Jr.

Coy B. Wade

ELECTIONS TO PHI LAMBDA UPSILON

Clarence A. Hirsch Rolf M. Huseby Charles F. McKnight, Jr.

Taracad Krishnan Venkatachalam

ELECTIONS TO SIGMA XI ALL UNIVERSITY HONOR SOCIETY MEMBERSHIP

Nasser Bashirelahi
Charles Frederick Bryan
James E. Craddock
John N. Diana
Rolf M. Huseby
Kenneth F. Keller
William Leo Kruer

G. Wayne Minshall
Raymond W. Nall
John Albert Niebauer
Rudolph Prins
Vernon D. Rothenburger
Theodore Paul Schilb

Taracad Krishnan Venkatachalam

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

James E. Craddock

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY

Curtis Leo Barrett, Jr.

Eva Hauel Cadwallader

Ellen Heber Dearing

Michael Theodore Dues

Kenneth F. Keller

Joseph Henry Kempf

Mary Sue Lodewick

G. Wayne Minshall

Ben Butler Morgan, Jr.

Thomas Hubert Richards

Clarence Thurman, Jr.

Taracad Krishnan Venkatachalam

THE BEECHMONT GARDEN CLUB AWARD

Raymond W. Nall

SCHOOL OF DENTISTRY

ELECTIONS TO OMICRON KAPPA UPSILON NATIONAL SCHOLASTIC HONOR SOCIETY

William Grover Allen

James D. Black

Victor Sebastian DeGeorge

Boyce Nunnally, Jr.

Jared Dennis Shehan

John McElwain Young

International College of Dentists Award

James D. Black

AMERICAN SOCIETY OF DENTISTRY FOR CHILDREN— CERTIFICATE OF AWARD

James Lamar Kendall

AMERICAN ACADEMY OF DENTAL MEDICINE AWARD

Leo F. Broering

AMERICAN ACADEMY OF ORAL ROENTGENOLOGY AWARD Jon Howard Baxter

AMERICAN ACADEMY OF PERIODONTISTS AWARD Gordon D. Wiebe

KENTUCKY DENTAL HYGIENISTS ASSOCIATION AWARD Patricia Jane Doyle

Alpha Omega Scholarship Award William Grover Allen

BETA DELTA FRATERNITY AWARDS

William Grover Allen
Jon Howard Baxter
James D. Black
William Lynn Campbell
Victor Sebastian DeGeorge
Donald Bennett Dowdy
Joshua LaRoche Garvin, Jr.

William Gregory Porter Grantham
James Logan Neb
Boyce Nunnally, Jr.
James Bramlett Sacrey, Jr.
Jared Dennis Shehan
Gordon D. Wiebe
Jimmy D. Woodward
John McElwain Young

STUDENT COUNCIL AWARD
James Lamar Kendall

THE C. V. MOSBY AWARD

William Grover Allen
Victor Sebastian DeGeorge
Jared Dennis Shehan
John McElwain Young

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN
William Grover Allen

THE LACTONA AWARD Gordon D. Wiebe

PHI DELTA FRATERNITY AWARDS

William Grover Allen Jon Howard Baxter James D. Black William Lynn Campbell

PHI DELTA FRATERNITY AWARDS (Continued)

Victor Sebastian DeGeorge Donald Bennett Dowdy Joshua LaRoche Garvin, Jr. Boyce Nunnally, Jr.

James Bramlett Sacrey, Jr.
Jared Dennis Shehan
Gordon D. Wiebe
Jimmy D. Woodward
John McElwain Young

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY

William Grover Allen Jon Howard Baxter James D. Black Victor Sebastian DeGeorge Boyce Nunnally, Jr. Jimmy D. Woodward

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES

William Grover Allen

Victor Sebastian DeGeorge Boyce Nunnally, Jr.

SPEED SCIENTIFIC SCHOOL

LEWIS S. STRENG SCHOLARSHIP AWARD
Henry Edwin Bornstein

Bennett M. Brigman Award
John McClellan Meredith

THETA TAU AWARD
David Louis Frantz

THE WILLIAM S. SPEED AWARD
Howard Wayne Hay

Speed School Alumni Award Howard Wayne Hay

TRIANGLE FRATERNITY AWARD FOR ACHIEVEMENT
Hugh Lawrence Graham

Omicron Delta Kappa Award For Outstanding Man Michael D. McCaffery

Louisville Engineering & Scientific Societies Council Award Charles H. Brown, Jr.

ELECTIONS TO SIGMA TAU

Edward David Anshutz Anthony Joseph Battista Edward Louis Birchler Henry Edwin Bornstein Charles H. Brown, Jr. Donald Reid Bush Richard Eugene Crispin Robert K. Davis Denny Lee Elmore Buren Clark Gilpin, Jr. Bruce Alan Goreham

Henry Lewis Greenebaum
Howard Wayne Hay
James Edgar Hoskins, Jr.
Harry Michael Jacobs
Raymond Francis Kulbitskas
Michael D. McCaffery
William Allan McCulloch
John McClellan Meredith
James D. Moore
James Roy Neblett
Philip L. Schuhmann

John F. Shipway

ELECTIONS TO OMICRON DELTA KAPPA

Charles H. Brown, Jr. Howard Wayne Hay Michael D. McCaffery John McClellan Meredith James Roy Neblett John F. Shipway

Elections To Phi Kappa Phi National All University Honor Society

Edward David Anshutz Henry Edwin Bornstein Charles H. Brown, Jr. David Louis Frantz Buren Clark Gilpin, Jr. James Lee Johnson John W. Kraemer John McClellan Meredith Edward P. Schan, Jr. Edward Lawrence Veeneman

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES

Henry Edwin Bornstein Charles H. Brown, Jr. James Lee Johnson John McClellan Meredith

ELECTION TO PHI LAMBDA UPSILON John McClellan Meredith

Speed Scientific School Student Council Awards

Edward Louis Birchler Charles H. Brown, Jr. Harry John Brown, Jr. Howard Wayne Hay Michael D. McCaffery John McClellan Meredith

John F. Shipway

Outstanding Navy Graduate (Navy Sword) Charles H. Brown, Jr.

OUTSTANDING MARINE GRADUATE (MARINE SWORD) Anthony Joseph Battista

ENSIGNS UNITED STATES NAVY

Charles H. Brown, Jr. Harry John Brown, Jr. Bruce Alan Goreham Howard Wayne Hay Frederick Robert Krafcik Raymond Francis Kulbitskas Richard L. Lasky John F. Shipway

Ensign United States Naval Reserve
Michael D. McCaffery

Second Lieutenant United States Marine Corps
Anthony Joseph Battista

Captain Groves Memorial Award
William Roy McFadden

DISTINGUISHED AFROTC GRADUATE
William Roy McFadden

SECOND LIEUTENANTS UNITED STATES AIR FORCE RESERVE

Richard Lee Gibson Stephen Earl Hale James Edgar Hoskins, Jr.

William Allan McCulloch William Roy McFadden Charles Erwin Williams

UNIVERSITY COLLEGE

Outstanding Scholarship And Service In University College
Donald E. McDonald

Highest Scholarship In University College
Joycelyn Markert Thomas

OUTSTANDING SCHOLARSHIP IN UNIVERSITY COLLEGE

Robert Jonathan Brice Fay Wathen Gutierrez Dorval

Janet Katherine Farak Saul Isadore Schenker

ROBERT W. SEMENOW REAL ESTATE AWARD James Alfred Tyler

NATIONAL ASSOCIATION OF ACCOUNTANTS AWARD, LOUISVILLE CHAPTER Charles Edward Lowe

> ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY

George Bernard Boeckmann, Jr. Robert Jonathan Brice Fay Wathen Gutierrez Dorval Janet Katherine Farak Charles Edward Lowe Donald E. McDonald Arthur Reid McGee Saul Isadore Schenker Joycelyn Markert Thomas James Alfred Tyler

ELECTIONS TO WOODCOCK SOCIETY

George Bernard Boeckmann, Jr. Arthur Reid McGee Joycelyn Markert Thomas

> ELECTIONS TO KAPPA DELTA PI EDUCATION HONORARY FRATERNITY Fay Wathen Gutierrez Dorval

SCHOOL OF MUSIC

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES

Christine Edna Louis

FOURTH ANNUAL SCHOOL OF MUSIC ALUMNI AWARD

Christine Edna Louis

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY

Christine Edna Louis

James P. Ostryniec

ZUDIE HARRIS REINECKE AWARD
Christine Edna Louis

ELECTIONS TO MORTAR BOARD

Christine Edna Louis

Joyce Rogers Cornell

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN Lawrence D'Attilio

RAYMOND A. KENT SCHOOL OF SOCIAL WORK

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN Hubert V. Crawford

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Glenda Fowler Bussell Hortense Lorraine Harris Alma Tanner Jackson Evans D. Tracy

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN
AMERICAN UNIVERSITIES AND COLLEGES
Harold D. Bussell
Alice H. Combs

THE CALEB BALLARD RESEARCH AWARD

Madeline E. White

THE KENT SCHOOL ALUMNI AWARD
Sammie Lexoiris Neal

SCHOOL OF BUSINESS

School of Business Alumni Award
Abraham Carmel

WELENKEN AND MASTER ACCOUNTING SCHOLARSHIP
William Franklin Underwood

LOUISVILLE REAL ESTATE BOARD SCHOLARSHIP

John Hart Minan

AMERICAN MARKETING ASSOCIATION AWARDS
Abraham Carmel Michael Keefe Jones

LOUISVILLE TITLE INSURANCE COMPANY VALEDICTORIAN AWARD Abraham Carmel

School of Business Alumni Salutatorian Award

Dennis Benjamin Rapp

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Dennis Benjamin Rapp

Stephen Leon Rapp

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN
Abraham Carmel

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES

Abraham Carmel

Harry Scott Davis, Jr.

ENSIGN
UNITED STATES NAVY
Stephen Leon Rapp

Ensigns
United States Naval Reserve

Gerald Duane Clark

John Hart Minan

CHICAGO TRIBUNE GOLD MEDAL AWARD
Stephen Leon Rapp

DEGREES AND CERTIFICATES 1964–1965

BACHELOR OF ARTS June 6, 1965

Charlotte A. Akridge Jane Sherrill Asher Joseph Ashkenaz Carolyn Deats Barbee Raymond H. Barnett *Vera L. Barnett *Betsy Jane Bates Charles Gregory Bates Alissa Mandel Berman Louis David Bernstein *Bradley Talbot Bethel Walter Clark Bibb Richard J. Bischoff, Jr. Ronald Lee Black Marcella Jean Blakeslee Margaret Simpson Bleakley Lavanda Joan Colbert Booth James Calvin Brown Janice Koppen Buchanan Davis E. Bunting, Jr. Mellie Ray Burd Anne Morgan Burks Robert Darrell Burns Henry Dale Carrier Reva Ford Carroll Sally Peggs Caywood Sandra Smith Chitwood Don Howard Cochonour *Melanie Ann Connell Herbert Lynwood Cook Mary Marcelline Crume Sharon Lee Crutcher Maurice K. Cusick James S. Daily Eugene A. Dauer Alvin Frank Davis, Jr. Charles Atwood Davis Ernestine Robinson Davis

James S. Daily
Eugene A. Dauer
Alvin Frank Davis, Jr.
Charles Atwood Davis
Ernestine Robinson Davis
*Ernest Wilder Denham
Darlene Ann Dennis
*Fay Wathen Gutierrez Dorval
William V. Egart
Guy Tempest Ellis, III
*Katherine Sue Ellsworth

*Caroline B. Erlebacher Phyllis E. Ettinger John William Evans Diane Joyce Fisher Susan Fisher Folan Louis D. Foley Wendell Roger Foster *Olivia Mae Frederick Arthur L. Fust, Jr. Howard Z. Gelbart Eli Joseph George, Jr. Michael William Gladden Ronald F. Gossman Thomas Russell Graviss Nancy Lee Gutekunst Margaret Catherine Hall Stanley I. Hand, Jr.

**Kevin Walter Hanley
John Albert Harrison
Virginia Harrison Haselden
Gretchen Hauptli
Alice W. Heise
Joyce Ann Heming
Lincoln Wesley Henderson
James Ellis Henshaw
Orthetta D. Heskamp
Marjorie Gail Hilbers
Robert W. Hitt, Jr.
Leslie David Holzer
*Judith Ann Horn

Carol Lynn Huber
David L. Huber
David McClure Humphrey
O. R. Hurley
Janet Paxton Iler
*David Lee Isaacs

*Randolph Woods Ivy Frederick Paul Jacobs Kenneth S. Jacobson *Hilda Lester Jeffries

Joyce H. Johnson Sylvia L. Jones Gudbjorg R. Jonsdottir Michael Lewis Kessler

^{*}With Honors

^{**}With High Honors

BACHELOR OF ARTS (Continued)

Bren Willard Kindelsperger John J. King, Jr. Jean Elizabeth Kotheimer Jeffrey David Lawrence Jerome Lerner Daniel Lee Levin John Robert Lewis

John Robert Lewis
John Robert Lucas
John Michael Lyddan
*Donald E. McDonald
*Mary Lou McDonald

Milo Martin Meadows, Jr. *Bonnie Jean Meyer Scott Tower Miller

Arlene Millicent Hayes Mitchell

Geoffrey Peter Morris
Paul R. Morris
Jane Lee Mueller
Peter Phillip Mullen
Janet Carol Mullins
Katie Williams Murphy

*Donald David Nuss Thomas H. Owen

*Anthony Ronald Palmer
Sally Ellen Payne
Sally Deters Peabody
Stephen Michael Peskoe
Michael Lyster Platt
Elizabeth Lee Purcell
Mary Vincent Quill
William Joseph Rademaker

Mary M. Donovan Radmacher
*Sherrill Lynn Redmon
Carol Louise Rhodes
Gary Tate Ridenour
*John Madison Riley

Shirley C. Rohlander Mary Beth Rose M. Lorraine Safriet
*Sandra Deane Scherffius
Richard Anthony Schott

*Sydney Patterson Schultze Marc William Schwegman Donna S. Scott

Harvey E. Scribner, III James Alfred Sears Cornelia Atherton Serpell

Marilyn Kay Sharp
James D. Sharpe
Stephen Kent Simpson

Denis Morris Sivak Gerald W. Smith

**Robert Edward Snapp
Mary Margaret Miller Snyder
Malinda Marshall Spaulding
John William Spiers
Sandra Wilson Stahl
Gary Fredrick Steedly
Elaine Eppinger Steinberg

Alyce Carole Stevens Edward Arthur Striker

*Sandra Lee Struck Louis S. Sutherland, Jr. John Allen Taylor

*Joycelyn Markert Thomas Tom Denton Thompson Edmond Glenn Tucker Bonnie Jean Turner Nancy Marie Ungaro Robert Stephen Walker J. Roy Watson

Paul Gilbert Weller Paul D. White Mollie Wells Whitelaw Rodney Williams, Jr. Diane Wood

Lynn Edward Worf

January 23, 1965

Martha Lancaster Allen Nathalie Taft Andrews Kenneth Howell Baker James Mathis Barr, Jr. Evelyn Esther Blum *Kenneth Nash Brown, Sr. *Nancye Jolene Cosby Jane Steadle Crawford

^{*}With Honors

^{**}With High Honors

BACHELOR OF ARTS (Continued)

*Robert Irwin Cusick, Jr. Spencer A. DePree *Gretchen Elizabeth Egger Philip Faversham Graydon Withers Florence, Jr. Peter Grant Graves Willem J. Hagendoorn Carolyn Jean Helm Harry Andrew Hurley Jeremy Dixon Jones Patricia Howell Larmee Maxine Lerner Lily Louann Martin Melody Mason John R. Mathison Helen Darlene Messer

Edna Smock Miller Theodore Louis Mussler, Jr. Donald Robert Odell John Carter Ogden William A. Pike David Winfred Robinson LeRoy C. Scott James W. Shaffer Marlene Marie Smith Janet Magers Tarry Patricia Elma Taylor Ngo Duy Trinh Adolph Martin Veigl Delores Seneva Williams Ann Varner Woodring Richard C. Yocum

August 22, 1964

John William Atherton Robert Lawrence Baird David L. Baker Gilmore Bernard Biggers *George Bernard Boeckmann, Jr. Carole Anne Bratten Alvin Anthony Brodbeck, Jr. Grady L. Cantrell Ronald Edward Carman James Edward Cavanaugh, Jr. Rocco James Celebrezze Ronald Lee Chandler Lillian White Cole Robert Norman Collier Edward D. Colvin *James Jefferson Cooksey Jonel Patterson Curtis Gwendolyn N. Dempsey Robert Andrew Dixon Paul Dennis Dolwick William Barnett Owen Edelen Larry Dee Edwards *Elizabeth O'Connell Erwin Claudia Boone Faversham Doris Vickers Ferman Charles E. Fothergill Anne McKnight Furnish Margaret Gay Gibson

John Scott Hallenberg Pat Pillow Hancock Larry F. Harrison *Ruth Kirby Heavrin C. Marshall House, Jr. ***Carl Ronald Kahn Charles M. Latta Sarah Ann Leatherman Jane Levy David Carl Liebschutz Daniel Sun-San Ma Patricia Ann Masden Gilbert Roland Mitchell William Franklin Moran Freddie Neal Morguelan Rose Anne Murphy Earl Lynn Nelson Amram O. Onyundo Saundra Y. Powell Monte Franklin Priddy Norman Lee Reinscheld Donald Lewis Rough *James Ronald Royse *Saul Isadore Schenker Doris Frances Schmidt Alice Martin Shelburne Erbie J. Sipes Donald A. Solomon Arlette Julie Voss

Morrissa F. Young

Linda Furry Greider

^{*}With Honors
***With Highest Honors

BACHELOR OF SCIENCE June 6, 1965

Donn Patrick Adams Stephen P. Adams Marie Elizabeth Bassett Mary Anne Bates John Bernard Brand Linda Sue Brent David R. Campbell Thomas Nelson Caswell Carole Lynne Chesser Patricia Ann Clark Walter J. Colby, Jr. Harold Edward Creamer Paulette M. Culbertson Janice Craig Dishon William J. Feldkamp, Jr. *Ruby Joyce Fena Thomas Joseph Finnegan Harold Cortland Givens Jess Lee Grant, Jr. Judy Carden Gray Ramona Lee Greschel William D. Hack, Jr. Margaret Baker Harshfield *David W. Hatunen Mary Thomas Haynes Joseph Paynter Holt, Jr. Sharon Lee House Gaynel M. Howlett Jack Hewitt Jones Karen Elaine Kafer Urban Owen Keithley Frank J. Kernozek, Jr.

Sandra Ann Lee Linda Levv Catherine Elizabeth Lowe Orlando McGruder Sandra P. Martinelli James Alton Menges *Norma Jeanne Miller Pamela S. Moser Robert Leonard Pearson Frederick James Porzig Shirley Anne Potorf Glenda Jean Potts Michael Lynn Power James Edward Purcell John J. Reuther Kenneth Thomas Rich, Jr. Jean Carol Ridley Ann Pryse Rieth Lloyd Britton Roberts, Sr. Ron Rooks *Sandra Lee Saxton Billy Conn Scott Cecile Fischer Sher Gilbert Thomas Sloan William Kenneth Smith *Ella Faye Phipps Snead Arlene F. Tabor Leroy J. Wagner, Jr. Roberta Louise Williams Walter Michael Williams Cecil B. Winders Robert Lee Wonder

Yvonne Young

January 23, 1965

Jean King Chappell *Anna Faye Coons Peggy Watkins Deckard Phyllis Lee Deeb Joseph William Druga

Janis A. Langley

Robert Landry
*James Houston Logsdon
*Arthur Reid McGee
*Gwendolyn Gale McGill
Frank Lee Perrone

*Harold Morris Yankey

Sue Ann Smith

^{*}With Honors

BACHELOR OF SCIENCE (Continued) August 22, 1964

Beverly Smith Armstrong Mary Virginia Bradley Charles E. Calfee Max Allen Myers Clark Susan Williams Conner Gilroy Lane Daley Roger Alan Davis Robert Glen Dever Carolyn Koch Dixon Mary Clay Goodwin Betty Lou Greenwell Vicki Wilson Gregory Barbara J. Hathaway Barbara Jean Higbie Marjorie Lois W. James Eva Kilgus Sandra Jean Kirkpatrick

Nellie Mae Kneisler Mary Louise Losch Harriet Glenn McCullough May Ann MacDonald Johnie Johnson Nutting Cooper James Padgett Leslie Douglas Perry Genevieve Durham Ray Dorothy K. Shelton Joyce Ritchie Shelton Avis Hay Short Margaret Ann Smith Joseph L. Thompson Margaret B. VanBraun William Franklin Ware Gerald Andy White James Russell Whittinghill

Wolf Albrecht Zingraff

ASSOCIATE IN ARTS June 6, 1965

Raymond Gary Allen John Lewis Barwick Kenneth R. Bratcher Abraham Carmel John Allan Clark Thelma Lee Gross Betty Ann Hacker John Carlton Marlowe Edward Joseph Pape, Jr. George Edward Reever Elaine Goodrich St. John Rovena Alderson Shipley Jerome P. Smith Cheryl Rose Tucker

David Hayden Wright

January 23, 1965

Lynn Cecilia Bruner Thomas Francis Cravens Malcolm Haskell Dubin

Jerry Jean Kirkham Ann French Lang Ann Hatcher Miller

Billy Reid Thomas

August 22, 1964

Carol Ashby Miller

Gurmon Terry Minton Robert G. Withers

DOCTOR OF MEDICINE

June 6, 1965

*William Bruce Baer Phillip M. Berman William Clark Billips

Stephen Allen Blackman Robert Meves Blankenship Jerry Brooks Buchanan

^{*}With Honors

DOCTOR OF MEDICINE (Continued)

Barry Lee Burton Keith Harold Byrd Thomas Joseph Ciaccio Ronald Newton Collier Eliza Belle Compton Clinton C. Cook, III Burr James Dalton Robert L. Davies Arthur James Donovan, Jr. Robert Bruce Elliott Charles Nathaniel Ford, Jr. Maris S. Friedman Ronald M. Garvin Anthony George David Charles Hadden Bryan Davis Hall Michael G. Hall Calvin Raymond Harding, Jr. Homer Anthony Holt, Jr. Stephen Lindy Hornstein John Dean Howard William Edward Jackson Becky Lynn John Robert Bruce Johnson *Wallace Dillon Johnson, Jr. Bob Solomon Kanovitz Roger Merril Katz Bruce Harrison Keeling Daniel C. Keesee Charles Addison Kincaid, Jr.

Louis Korngold Donald Edward Larmee Jack Dean Laymon Thomas Penery Leonard, Jr. Sheldon Lerner Paul Rondell Lewis ** James David McNeely Ronald Rowland Masden Lawrence Victor Mendelsohn George H. Miller Alvin H. Niemer Robert Alan Noel David Porter Price John Edward Ramsey Carl Joseph Raque Robert Lewis Receveur James Roy Rice Todd G. Richardson Kenneth Reuben Rosenberg Dennis William Rowland Arnold Silver Judah L. Skolnick Irwin Streiff *Sam Hendley Traughber Harvey Tullin Gerald Eugene Vanderpool *Samuel Terrell Vanover Kenneth F. VonRoenn Frank Whalen, Jr. Paul Franklin Williams

J. Robert Zerhusen

January 23, 1965 Chester Ferris McClure

CERTIFICATE IN MEDICAL TECHNOLOGY June 6, 1965

Karen Elaine Kafer Catherine Elizabeth Lowe Shirley Anne Potorf Yvonne Young

September 11, 1964

Phyllis Lee Deeb

June Sharon Golden Gilley Elberta Webb Hoagland

July 3, 1964

Joyce Wilding Compton

Sandra Jean Kirkpatrick Margaret Ann Smith

^{*}With Honors

^{**}With High Honors

BACHELOR OF LAWS June 6, 1965

#William C. Ballard, Jr.
Bernard John Blau
James Bernard Bonn
James Brown
Louis Raymond Dadowski
Frank P. Doheny, Jr.
Robert Charles Ewald
Allan H. Fine
Joseph Gibbs Glass
Louis Jacob Hollenbach, III
Mary Alice Gibbons Jackson

Dennis E. Kurtz
Charles Allen Lewis
Charles William Lohmeyer
Harry F. Malone, Jr.
Robert Anthony Metry
George Robert O'Bryan
John W. Palmore
Joseph T. Ray
Brian Douglas Schaefer
Charles Rosfjord Smith
Gary Evan Smith

Donald L. White

January 16, 1965

Cletus E. Amlung William E. Baker David W. Brangers William Watkins Davis Norbert J. DeCamillis James Ford Donoghoe, Jr. Robert Christopher English Irvin Daniel Foley Charles Joseph Kamuf

Thomas Blake Merrill
Burton Carl Morton
Edward Louis O'Connor
Benjamin Rosenbaum, III
Edwin Eugene Schottenstein
Charles D. Scott
Mary Lou Trautwein
Martin Thomas Walsh
Robert Edward Webb, Jr.

John Rollin Wilson

August 22, 1964

Gilbert A. Brutscher

Duane Lee Vincent Karl Michael Walz

BACHELOR OF SCIENCE IN LAW June 6, 1965 Alan Jay Farber

DOCTOR OF PHILOSOPHY June 6, 1965

Charles Frederick Bryan James E. Craddock John N. Diana James Brown Grier Clarence A. Hirsch Rolf M. Huseby Kenneth F. Keller Alan Raymond Kolber

Charles F. McKnight, Jr.
G. Wayne Minshall
Robert LeVere Moffitt
Raymond W. Nall
M. Oskoui
Rudolph Prins
Theodore Paul Schilb
Taracad Krishnan Venkatachalam

[#]Cum laude

CERTIFICATE IN ADVANCED STUDIES IN EDUCATION June 6, 1965

Ruth Franklin Berman

Harvey Joseph Dixon

August 22, 1964

Samuel Maxwell Kern Alexander, Jr. Martha Brown McKnight
Simon Murciano

MASTER OF ARTS June 6, 1965

Curtis Leo Barrett, Jr.
Jerry L. Cartwright
John Wei-yi Chi
Ruth Wisdom Coxe
B. G. Cross
Pearl Davis
Annette V. Gale
Quang Thi Huynh
Leonoor Swets Ingraham

Joseph Henry Kempf
Betty M. Kerkay
Joellen McNutt
Ben Butler Morgan, Jr.
Edward Anthony Rademaker
John Wesley Richardson
John Schuhmann Sutton, Jr.
Clarence Thurman, Jr.
William Robert Woerner

January 23, 1965

M. Marillene Anderson Pamela Anne Bailey Ellen Heber Dearing Samuel E. Jackson Joseph L. Kane Mary Sue Lodewick John Howard Spurlock James C. Stalker

August 22, 1964

Dorothy Lancaster Berry
Eva Hauel Cadwallader
Glenn F. Chesnut
Michael Theodore Dues
Susan Feinberg
Evelyn Bridges Feltner
Wilma Hubbard Fieldhouse
Alice M. Gordon
Janet Gladys Haldane

Noreen Luceil Hayes
Ramon Bernard Krebs
Sandra Weller Love
Robert B. Moulton
Mary Leach Pineur
Richard Lawrence Taylor
Donna Leanhart Vick
Randall H. Waldron
Jacqueline L. Walker

Don H. Wilson

MASTER OF SCIENCE June 6, 1965

William Bruce Baer Nasser Bashirelahi Pamela Gaye Ferguson W. Dale Hopkins

MASTER OF SCIENCE (Continued)

Richard H. Goodyear William Leo Kruer John Albert Niebauer

Carol F. Rosenberg Vernon D. Rothenburger: Joanne Katherine Stephan

Abdul Waheed

January 23, 1965

Edwin David Bickel Melissa Mei-Shia Guo John Joseph Hoenigman Stewart Wright Schneller

August 22, 1964

Roy Zane Gehring David Ling

Judy Norman Minshall Ishac Dib Nasri Theodore Arthur Nolan

MASTER OF EDUCATION June 6, 1965

Jean Neal Anderson Mary Becker Bodner Lilbon A. Childress Mary C. Cooksey Sally Watson Driscoll Elaine W. Fisk Clennie C. Johns

Jean Shue-cheng Kao Bobby Mack Mitchell, Sr. Marian Weber Myers Alma M. Paulsen Paul Franklin Sands Mary Katherine Smoot Coy B. Wade Richard Henry Wann

January 23, 1965

Kathryn L. Eickmeyer Robert B. Johnson

Elizabeth Markham Woolwine Eleanor Annice Young

August 22, 1964

Ellen Gates Carnighan Iva Hays Coffey Marilyn Gayhart Dapper Joseph D. Driskill Charles E. Jeffries Elmo Martin Rena Mae Osborne Irvin Keith Rice

Mary Rogers Lorena Fredna Sherrod Eleanor Wheeler Simmons Janet Carolyn Lasley Solomon Juanita Cheshier Swafford Ann D. Thompson Alein T. Wade. Hughlyne Perkins Wilson

MASTER OF CHEMICAL ENGINEERING

June 6, 1965

Thomas Young Lightfoot

December 12, 1964 John Owen Burckle

September 19, 1964

Ashok Kamalaksha Kudva

Mohiuddin Pasha Gautam Narayan Shah

MASTER OF ELECTRICAL ENGINEERING

June 6, 1965

John W. Beld

Omer Bloyd, Jr. David Edward Muench

September 19, 1964

Barry Norman Feinberg

Douglas Harland Harris

Russell Mason Hayes, Jr.

MASTER OF MECHANICAL ENGINEERING

June 6, 1965

Kenneth R. Batcher

Thomas Hubert Richards

John Bernard Schroering

MASTER OF MUSIC

June 6, 1965

Terry Stephen Cravens David Stephen Doran Bradley Thomas Kimbrough, III

Peter David McHugh

Brooke Johnston Morton

January 23, 1965

Patricia Buckner Hamilton

Nongyao Thaweekulwat

MASTER OF MUSIC EDUCATION August 22, 1964

Ruth Spragens Gilbert George August Hofer John Paul Little Eleanor Rubin Ritchie

MASTER OF BUSINESS ADMINISTRATION

June 6, 1965

Lloyd George Antle Joseph Robert Cordaro, Sr. Matthew Sherrill Klusmeier Lester N. Smith, Jr.

January 23, 1965

Thomas Roper Chambers

Richard H. Pollock

William Alan Steiden

DOCTOR OF DENTAL MEDICINE

June 6, 1965

James Richard Allen William Grover Allen James Harrison Anderson Thomas Paul Barnes Ion Howard Baxter Robert Franklin Bivens Tames D. Black Leo F. Broering William Lynn Campbell Freddie Thomas Clements John Thompson Cooper James Tye Corum Darrell Lee Craig Victor Sebastian DeGeorge Edwin L. DeLeon Donald Bennett Dowdy James Daulton DuBose Charles J. Durham Owen L. Dyches Theodore Glenn Edwards, III John Everett Gardner, Jr. Joshua LaRoche Garvin, Ir. Gerald L. Gearhart Robert Irwin Goodman Charles Edward Graham Gregory Porter Grantham Herbert D. Greene, Jr. Richard Harris Kelly

James Lamar Kendall Robert Lee Kraus, Jr. Robert William Lavely Louis C. Leslie, Jr. Wendell Holmes McChord William Robert McIntire Larry Lee McReynolds James Logan Neb Terrence William Nudd Boyce Nunnally, Jr. David McGoodwin Pedley William Henry Petri, III Theodore DuBose Ravenel, Jr. Phillip Harrison Robinson James Bramlett Sacrey, Jr. Donald Edward Scharfenberger H. Allan Schifferli Alton Glenn Sheffield Jared Dennis Shehan Hugh P. Skidmore, Jr. Melvin Knight Stewart John Douglas Sutterlin, Jr. John Deyo Welte Gordon D. Wiebe Benny J. Wilson Jimmy D. Woodward Charles David Young

CERTIFICATE IN DENTAL HYGIENE June 6, 1965

Anita Jo Adkins Beverly Jean Burns Andrea Elaine Butt Marquita Ann Denbo Patricia Jane Doyle Judith Rhea Elkins

Jacqueline Head Donna Higgins Barbara L. Morguelan Pamela Sue Moser Margaret Wallace Rabold Joyce Pinson Schaefer

John McElwain Young

CERTIFICATE IN DENTAL HYGIENE (Continued)

Barbara E. Taylor Patricia Thrasher

Mary Stanley Wellman Patricia Gayle Zoeller

BACHELOR OF CHEMICAL ENGINEERING June 6, 1965

Glenn Darrell Chisholm Henry Lewis Greenebaum Nirad G. Kothari Raymond Francis Kulbitskas William Allan McCulloch **John McClellan Meredith Fred F. Sanders John F. Shipway Edwin Charles Thieman, Jr. Charles Erwin Williams

September 19, 1964

Marion E. McCamish

Eugene Gibson Wood

BACHELOR OF CIVIL ENGINEERING June 6, 1965

Harry John Brown, Jr. Hugh Lawrence Graham Michael Joseph Halbleib James Edgar Hoskins, Jr. Ralph B. Logan Michael D. McCaffery Richard Kent Panther Leroy Rudolph, Jr. Amar Chand Singla James Oliver Smith John Garrard Spanyer David Phillip Wagner

December 12, 1964

David Marshall Horn William Richard MacAdoo David Gray Smith William N. Whitlock

September 19, 1964

Frank Anthony Bizzell, Jr.

Larry Edward Roggenkamp

BACHELOR OF ELECTRICAL ENGINEERING June 6, 1965

George Edward Anderson
Edward David Anshutz
Richard Martin Berg
Larry R. Berry
Stephen Fredrick Bonn
**Henry Edwin Bornstein
*Charles H. Brown, Jr.
Kenneth Wilbur Buschmann

Donald Reid Bush
Edsel Glen Crenshaw, Jr.
Richard Eugene Crispin
Bobby L. Faust
Walter Lewis Frisbie
Richard Lee Gibson
Buren Clark Gilpin, Jr.
Joseph G. Glass, Jr.

^{*}With Honors

^{**}With High Honors

BACHELOR OF ELECTRICAL ENGINEERING (Continued)

Bruce Alan Goreham
Stephen Earl Hale
Howard Wayne Hay
Donald Leo Hinton
**James Lee Johnson
John W. Kraemer
Frederick Robert Krafcik
Thomas Richard Kurk
Richard L. Lasky

James D. Moore
James Roy Neblett
James B. Russell
Philip L. Schuhmann
Paul Douglas Soete
Paul E. Summers
Harry David Theuerkauf
Edward Lawrence Veeneman
Michael Vetter

Samuel Marvin Weisberger

December 12, 1964 Lynn Russell Claxon

September 19, 1964

Ted Alan Gutwein

Arthur Thomas Sturgeon, Jr. James William Wilson, III

BACHELOR OF MECHANICAL ENGINEERING June 6, 1965

Anthony Joseph Battista Edward Louis Birchler Robert Earl Burt Robert K. Davis Denny Lee Elmore David Louis Frantz Harry Michael Jacobs Ralph Lee Jarboe Terry William Lee Richard L. Leezer

John Edward Loehle William Roy McFadden A. Houston McGill, II John E. Passafiume Eugene Allen Reiter James Joseph Riester Edward P. Schan, Jr. Robert Frank Shearer Robert Andrew Sullivan James Donald Walsh

Larry Frederick Wilham

December 12, 1964

Hirabhai N. Patel

Michael Edward Vetter Arthur C. Wilson

September 19, 1964

Stephen F. Brucker Matt R. Hargan, Jr.

William Charles Lynch Jeffrey Wilk

^{**}With High Honors

June 6, 1965

Charles Edward Bartlett Irvin A. Hemmerle, Jr. William T. McIntyre, Jr. Harry P. Wolfe

CERTIFICATE IN BUSINESS AND COMMERCE January 16, 1965

Johny Marshall Anderson

Samuel W. Bard George Edward Reever

August 22, 1964

Dwayne Robert Bunn

Louis Richard Lee Marvin Dowell Nottingham

CERTIFICATE IN CHEMISTRY June 6, 1965 Carmack E. Cullins

January 16, 1965

Kenneth R. Bratcher Eli Edwin Elliott, Jr. Floyd Earl Horsley, Jr. Garland J. Lynch Hersil L. Miller Russell S. Pelle James W. Shaffer

CERTIFICATE IN INDUSTRIAL RELATIONS
August 22, 1964
James Gailor Kean

CERTIFICATE IN PRODUCTION MANAGEMENT
June 6, 1965
Keith W. Mahurin

CERTIFICATE IN REAL ESTATE
June 6, 1965
Harriet Alford Korfhage

CERTIFICATE IN REAL ESTATE (Continued)

January 16, 1965

Elaine Schiff

CERTIFICATE IN TRANSPORTATION January 16, 1965

Walter Alvin Derr

Vincent P. Killmeier

August 22, 1964 Samuel W. Bard

BACHELOR OF MUSIC

June 6, 1965

Judith Starr Buschmeyer
**Lawrence D'Attilio
Robert Mitchell Fischer
Larry William Keenan

***Christine Edna Louis
Patrick Erle McGuffey

**James P. Ostrynicc
Patricia Anne Wilson

BACHELOR OF MUSIC EDUCATION June 6, 1965

Ann Coleman Dykes Akridge

Joyce Rogers Cornell

Shirley Trinkle Harper

January 23, 1965

Donald Wayne Barnes

Mary Anne Moore

MASTER OF SCIENCE IN SOCIAL WORK June 6, 1965

Joan Allen
Howard Milton Barron
Elizabeth Bealmear
Ruby Hayes Brooks
David Turner Brown
Glenda Fowler Bussell
Harold D. Bussell
Ralph H. Childers
Alice H. Combs
Hubert V. Crawford
Margaret B. Cunningham
Nancy Hunter Duncan
Louis Olin Gentry, Jr.
Zohra Miriam Gideon
Betty Louise Green

Mary McDevitt Green
Kathleen J. Gunderson
Alma Meeks Hall
Hortense Lorraine Harris
Carol Wheeler Hill
Ralph Carlton Hollon
Jane Katherine Holston
Alma Tanner Jackson
Evelyn Perkins Jackson
Mary Jane Livingston
Evelyn J. McKissick
Judith C. Heaton Matheny
Eugene Joseph Montone
Sammie Lexoiris Neal
Sarah Atherton Neblett

^{**}With High Honors
***With Highest Honors

MASTER OF SCIENCE IN SOCIAL WORK (Continued)

Jean Welch Rankin Virginia Nevins Reece Patricia E. Schroeder James Harrison Simpson Marian E. Smith Frank Joseph Tighe Evans D. Tracy Georgia Louise Webster

Madeline E. White

BACHELOR OF SCIENCE IN COMMERCE June 6, 1965

Bruce Stopford Ames John Lewis Barwick **Abraham Carmel Bonita Joan Christiansen Gerald Duane Clark John Allan Clark David W. Combs Gordon King Costley Harry Scott Davis, Jr. Joe B. Dobbs †Conrad Richard Duffee †E. Kenneth Elliott, Jr. †Janet Katherine Farak Donald R. Gibson † James W. Gleeson Howard Lelian Graham †Donald W. Grant †James William Greaver James B. Griesbach †William Franklin Herrfeldt Kenneth L. Hirsch †Clifton R. Jones, Jr. Michael Keefe Jones †Thomas L. Kaelin Glenn Alan Korfhage William Douglas Lancaster, Jr. †Louis Richard Lee John Douglas Leezer Jeffrey D. Long Patrick James McCabe Harry Thomas Madison Edward C. Martin, III

†William F. Marty, Jr. John Hart Minan Gary H. Morris †Errol T. Morrison †James Edward Neal James Earl Nett †Jon Oren Nicholas, Sr. †Alfred Dennis O'Daniel †Joe M. Ouellette Edward Joseph Pape, Jr. Roger Martin Prizant †Emmett E. Probus, Jr. †Robert S. Rabbeth Alan Scott Rainey Dennis Benjamin Rapp Stephen Leon Rapp Alan Hall Ritchie Judd Rothman David E. Sams, Jr. Jan Houston Seitz †Charles N. Sheeran † James Lee Smith †James E. Spink, Jr. † James E. Stewart †Adele Marie Taylor Raymond E. Tessier Clarence E. Truax Glendon Robert Tyler William Franklin Underwood Richard Allen Watts †James Richard Wermeister William Roger Whitehead Gregory K. Winter

David Hayden Wright

January 23, 1965

Sally Meers Boutcher Ronald Joe Carr Lewis Perry Chick, Jr.

†Odis L. Martin

†Charles C. Combs John Almond Allen Cooke †Richard Neil Davis

^{**}With High Honors
†Completed requirements for this degree through University College

BACHELOR OF SCIENCE IN COMMERCE (Continued)

†Robert Knox DeWitt James Lee Downs Roger Gordon Ellis †Larey S. Eubank Joseph Bernard Feldhaus Michael R. Gish †Norbert E. Gnadinger, Sr. †Myron Goldstein †Thomas Joel Hall Grant Michael Helman †Jack Maury Herman †Raymond A. Hubler †Charles Edward Johnson †Montrose D. Justice, Jr. †Neill Ray Kahle David Armstrong Love †Charles Edward Lowe †Michael Gordon McGill †Charles Raymond Miller John William Mitchell, II Andrew Zachary Morrison

†Ramon D. Nall †Allen Carl Platt, II †Carl L. Recke, Jr. Robert Francis Richenburg, Jr. Charles M. Riley, Jr. Thomas B. Rouse Roy H. Ruebenstahl, Jr. †Paul Robert Rutherford †Opal F. Ryall †James A. Scalise Raymond Joseph Schabel †Frank Wall Simms, III †Rudolph Wilhelm Straub Dan Aron Streit Alvin P. Sutt †Frank J. Texas, Jr. †John Elwood Tichenor †James Alfred Tyler †Daniel Kittredge Walker Donnie W. Walker Jane Whitely Wallace

†Carmel David Yeater

August 22, 1964

†William Joseph Blessing †Louis E. Breckel †*Robert Jonathan Brice James E. Buchart †Samuel Richard Cleere †Benhardt S. Cohen †Paul E. DeMuth Barry D. Friedman Donald M. Heavrin †James W. Kasey †Charles Anthony Kirchner †Elizabeth Hibbs Larimore †James F. McLean †Thomas Jefferson Moody †William Paul Newton †Carl Frederick Schmidt †Robert Lee Smither Saundra Joan Stiffler †Joseph Larry Tipton †Perry Dosh Wood

CERTIFICATE IN POLICE SCIENCE AND ADMINISTRATION November 24, 1964

Mike Alfonso, III
Troy Bailey
Roy R. Bovender
Herbert Breslow
William J. Byrne, Jr.
Robert B. Campbell
Richard A. Cartuyvelles
John W. Casey, III
J. Harold Elkins
Jack C. Embry

Billy J. Hamrick
Paul E. Herman
Forrest V. Hudnut
Myron J. Leistler
E. L. Lewis
James W. Longerbone
Barry F. Marler
Roger W. Milz
Roy B. Myers
John M. Neary

[†]Completed requirements for this degree through University College *With Honors

CERTIFICATE IN POLICE SCIENCE AND ADMINISTRATION (Continued)

Dick Reid Marvin R. Roberson Robert M. Schroeder James Stevens Price L. Westbrook William E. Wittig Haral T. Woodall John F. Yaglenski

June 12, 1964

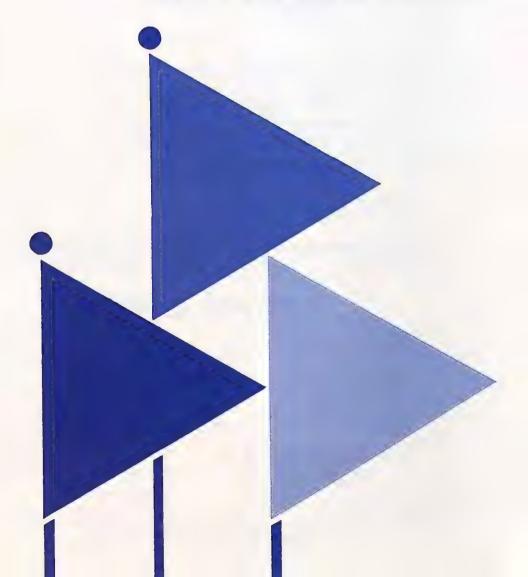
Marcellus Mark Abel
Billy J. Atkins
George V. Bailey
Wilford Baugh
Jack Bliss
Frank I. Cornwall
Marion R. Dobbs
Ralph Drown
James L. Fagan
Maxwell V. Frye, Jr.
Wade J. Gibson
Bobby Haddock
Robert Lee Hardiek
Guy F. Hines
Edward H. Horney

David N. Keene, Sr.
Gerald J. Knepper
Richard G. Morris
Thomas J. McGowan
William C. McHugh
Thomas M. Newman
Robert W. Perkins
Lloyd B. Potter
Raul H. Riveiro
Marion F. Setliff
W. J. Stanton
Ray Stottman
Charles Samuel Tucker
Robert Allen Wilbur
Shirlee N. Wilson

DOWNTOWN

Salutes the Arts

SEPTEMBER 19-25



Special Events

IN GUTHRIE GREEN

Sunday, September 19

Opening Ceremonies with University of 3:00 p.m. Louisville Band Formal dedication of special exhibits from Louisville's Twin City - Montpellier, France

Demonstrations by Designer-Craftsmen 2-6 p.m. 7:30 p.m. Jazz. Everett Hoffman - Jamey Aebersold Sextet and Bobby Edwards Sextet

Monday, September 20

Jazz, Bob Lamb Trio Noon Music, Classical Pianist Larry Keenan and 7:30 p.m. Bill Lippy's Fog Bound Five Plus One

Tuesday, September 21

Jazz, Bob Jones Quartet and Charles Craig-Noon Ronnie Stouffer Percussion Duo

7:30 p.m. Songs from Broadway, The Wandering Minstrels

Wednesday, September 22

Noon Music, Louisville Bach Society 7:30 p.m. Folk Music, Willow Street Singers, Henry Miles Jug Band, Bluegrass Travelers

Thursday, September 23

Noon Music, University of Louisville Brass Ensem-

7:30 p.m. Scenes from Shakespeare, Carriage House **Players**

Friday, September 24

Noon Jazz, Everett Hoffman-James Aebersold

Saturday, September 25

Noon Jazz, Bill King Trio

ELSEWHERE DOWNTOWN

Sunday, September 19

Music, Organist Theo Wee and Louis Nagel 4:00 p.m. group at Christ Church Cathedral

Monday, September 20

Music, Organist Eddie Layton at Catherine 8:15 p.m. Spalding College Center

8:30 p.m. Special Film "Renoir to Picasso" at Louisville Free Public (Main) Library

Tuesday, September 21

Special Film "Drawings of Leonardo di 8:30 p.m. Vinci" at Main Library

Wednesday, September 22

8:30 p.m. Special Film "Yankee Painter: Works of Winslow Homer" at Main Library

Thursday, September 23

8:30 p.m. Special Film "World of Mosaics" at Main Library

Friday, September 24

Piano Recital, Angella Dawn Faul, 7-year-3:00 p.m. old prodigy, in Sheraton Hotel Plantation

8:30 p.m. Pianist VAN CLIBURN with the Louisville Orchestra, Robert Whitney, Conductor, at Convention Center

Saturday, September 25

8:15 p.m. Jazz Concert and Dance, at Catherine Spalding College Ballroom

NOTE-All Jazz concerts in Guthrie Green jointly sponsored Music Performance Trust Funds of the Recording Industries, Samuel Rosenbaum, Trustee Locals No. 11 and No. 637, Musicians Union Retail Merchants Association of Louisville

Special Exhibits

The Art of Louisville's Twin City — Montpellier, France At Citizens Fidelity Bank, 327 Guthrie

Children's Art from Louisville's Twin City — Montpellier, France, and Art of Louisville Children At J. C. Penney Co.

19th Century Print Masterpieces from University of Louisville

At Schupp & Snyder, 300 W. Walnut

World War I Cartoons from University of Louisville

At Bank of Louisville-Royal Bank, 500 S. Fourth Creative Photography

At Kunz's Restaurant, 526 S. Fourth, and Citizens Fidelity Bank, 437 W. Jefferson

Selections from Speed Museum Rental-Purchase Gallery At Kaufman's, 427 S. Fourth

Historical Musical Instruments At Shackleton's, 621 S. Fourth Exhibit of Banners, Flags, Pennants In Guthrie Green, Speed Building Contemporary Masterpieces. Sponsored by Council for Contemporary Art

At First National Lincoln Bank, 600 S. Fourth Prize Winning Art Owned by Business, Industry

At Liberty National Bank, 416 W. Jefferson The New Louisville Architecture

At First National Lincoln Bank, 216 S. Fifth

Children's Art Exhibit At Sears Roebuck & Co., 800 W. Broadway

Art from Senior House At Blue Boar Cafeteria, 644 S. Fourth

Kentucky Crafts Guild Exhibit

At Hubbuch Bros. & Wellendorff, 642 S. Fourth

Silver, Metalsmithing by Designer-Craftsmen At Byck's, 532 S. Fourth

Pottery, Ceramics and Weaving by Designer-Craftsmen At Rodes, 461 S. Fourth

Art of Handicapped Children, Beneficiaries of WHAS Crusade In Courier-Journal Building Lobby, 525 W. Broadway

(OPEN REGULAR BUSINESS HOURS)



PRESENTS

THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor

with

VAN CLIBURN, Pianist

CONVENTION CENTER
September 24, 1965 — 8:30 p.m.



PROGRAM

POLOVTSIAN DANCES FROM "PRINCE IGOR".......Borodin
PIANO CONCERTO No. 3 IN D MINOR, OPUS 30......Rachmaninoff
Allegro ma non tanto
Intermezzo. Adagio —
Alla breve

INTERMISSION

PIANO CONCERTO No. 1 IN B FLAT MINOR, OPUS 25.....Tchaikowsky

Allegro non troppo e molto maestosoallegro con spirito

Andantino simplice
Allegro con fuoco

Master of Ceremonies, Milton Metz

Art on Exhibit When DOWNTOWN Salutes the Arts September 19-25

ON BROADWAY

Citizens Fidelity Bank, 332 W. Paintings by George Di Sabato

Burdorf's, 223 E.

Paintings by Etta Jansen, William Krause

Stag Shop, 744 E.

Paintings by Rosamond O'Bannon Sample

ON FOURTH STREET

800 BLOCK

Catherine Spalding College Center Paintings by Paul Sawyier

700 BLOCK

Yudofsky Furriers

Prints by Bonney Clewes Schermerhorn

Martin's

Paintings by Jonas A. Howard, Kirby M. Stoll, and a special display by the Louisville Fund

Liberty National Bank

Drawings by Ray Harm

Paintings, stitchery by Franzee Dolbeare, and special display by the Kentucky Opera Association

Readmore, Inc.

Paintings by Ann Troutman

Southern Optical Co.

Paintings by Felix Pope

Miles Silk Shop

Paintings by Esther Copenhefer

Shackleton's

Special display by the Louisville Orchestra and historic musical instruments from Speed Museum

Kendrick Jewelers

Intaglios by Ivan Schieferdecker

Mary Anderson Cinema Showcase

Art by Art Center Crib Club Members

Kentucky Pen Shop

Paintings, silver by Todd Hoon

Seng Jewelers

Paintings, ceramics by Scott Gibbs

500 BLOCK

Lemon & Son, Inc.

Painting by Margaret Logan

George Moore, Inc.

Paintings by Harold Marquette, Jr., and special display by Carriage House Players

W. K. Stewart Co.

Paintings by Artists of Courier-Journal

W. T. Grant Co.

Paintings by Catherine Crabtree

Byck's

Fabric collages, stitchery and weaving by

Silverwork and other crafts by

Janice Atherton Russell Boucher Vickie Doherty

Mrs. E. M. Hampton

Helen Hess

Mrs. Taylor Mann

Susan Monaiat

Esther I. Nahumovich

Marjorie and Jim Nall

Harriett O'Malley

Vera Price

Jane Samples

Heikki Seppa

Helen Smalley Gladys J. Spain

Elizabeth Stoll

Norman Thomas Jean Tillett

Juliette N. Willis

Mrs. T. Ashley Woodson

Mrs. Charles McCarty

Helen McIntosh

Red Cross Shoes

Paintings by Kaye Seekamp

Paintings by Lennox Allen, Leoida Arnsparger and special display by Louisville Dance Council

Paintings by Doris Leist

Lerner Shops

Paintings by Frances Mathews

Mays & Norman Jewelers

Woodcuts by Jane Samples

Stewart's

Paintings and other works by Trevor Hodgson, Anne Pope, Myra Rosen, Lorraine Allen, Constance Clark

Art Papers by Mrs. E. J. Hockersmith and Mrs. Oscar

Sculpture by Frank Simon, Alan Poulson, James O. Cathers, Barney Bright, Mrs. Taylor Mann, Jerry C.

Bank of Louisville-Royal Bank

World War I Cartoons, University of Louisville Collection

400 BLOCK

Selman's

Paintings and other works by Lucy Diecks, Margaret Saam, Ann Tate, Kathryn Witte

Rode's

Pottery, weaving and other crafts by

Frances E. Anderson Ruth M. Ashbrook

Edna Braun

Mrs. Merrill Brinson

Irene Brown

Alice Dennis

Julia Duncan

W. F. Galloway, Jr.

Janis Hager

Elizabeth L. Hayley

Vivian Hyatt

Kae Kelly Helen Lindsey Thomas Marsh Ruth Mitchell Mrs. D. F. Nisbet Rose Pero Agnes S. Scott Warren B. Seekamp

Woodman's

Paintings by Margaret Skaggs

Florsheim Shoe Shop

Armeata Stiles

Jeanne Whitfield

Paintings, collages, by Larry J. Wolfe and special display by Actor's Theatre

Richman Brothers

Paintings by Mrs. R. E. Stouder

Schiff Shoe Store

Paintings, sculpture by Sophia Stout

S. S. Kresge Co.

Paintings by Louise Blandford

Will Sales Jewelers

Paintings, woodcut by Irene Brown

Frisch's Big Boy

Paintings by Carol Ann Deetch

300 BLOCK

Jeff's Men's Shoes, Inc.

Paintings by Myrle W. Holt Will Sales Appliances

Paintings by Patrick Hess

Royal Jewelers

Paintings by Robert Foose, Margaret Mongiat

200 BLOCK

Sutcliffe Company

Paintings by Venda Rogers

100 BLOCK

Office Equipment Company Paintings, mosaic by Diana Deem

ON SECOND STREET

Christ Church Cathedral, 421 5.

Drawings by Cheryl Aaron

Prints by Loren Jeffries Sculpture by James O. Cathers

ON THIRD STREET

Caufield's, 308 S. Paintings by Jessie Rodgers

Effron's, 221 S.

Paintings by Laurenti More

ON FIFTH STREET

Reid Hospital Supply, 608 5. Paintings by Dorothy DeLong

ON GUTHRIE

Baptist Book Store, 317 Religious Masterpieces ON WALNUT

400 BLOCK

Moseson and King

Paintings by Wolf Zingraff

Gatchel's

Paintings, photos by Lou Block

Guss Sample Shoe Shop

Painting by Orville Carroll

Blue Boar

Paintings by Nancy Lippold

300 BLOCK

Dolfinger's

Paintings by Bernice Mazin, Cathy Abbot, Walter

Lane-Bryant

Paintings by Edna Finn

Baldwin's

Special display by Louisville Theatrical Association

ON LIBERTY

Montgomery Chevrolet, Inc., 133 W. Paintings by Sue Turner Chapman

ON MARKET

200 BLOCK

Levy Brothers

Paintings by George Engle, Norman Kohlhepp and

special print display Loevenhart's, Inc.

300 BLOCK

Max Goldberg's Sculptures, drawings, prints by Susan Fincher

Paintings, prints by David Laakso

Bensinger's Paintings by Maie Perley

Greenberg's Furniture Painting, china crafts by Doris Brunton

Advance Business Machines Paintnias by Loretta Snyder

Bacon's

Paintings by Virginia Biggerstaff, Mary Byrum, Hortense Caldwell and special display by Children's

400 BLOCK

5. S. Kresge Co. Paintings, stitchery by Miss Joyce Hemdahl, Mrs. Rouel

Theatre

Hemdahl Rhodes-Burford

Paintings by Karl Straub 500 BLOCK

Ben Snyder's

Paintings and other works by Shirley Pettus, Irma Pfannmoeller, Evalin T. Oeswein

ON MAIN

Hubbuch in Kentucky, 324 W.

Paintings by Mary Spencer Nay, Walter Sorge

Scholarship Benefit Concert



The

University of Louisville School of Music Alumni Association

presents

ROBERT BELOW

pianist

OCTOBER 1, 1965 — 8:30 P.M.

EMILY DAVISON RECITAL HALL

GARDENCOURT

Program

I

Prelude and Fugue in C-sharp Major (WTC I) Bach
Sonata in F Major, k. 332
II
Prelude no. 3, opus 103 no. 3 Impromptu no. 3, opus 34 Nocturne no. 11, opus 104 no. 1 Barcarolle no. 10, opus 104 no. 2 Nocturne no. 6, opus 63 INTERMISSION
1141 EIGHIDDIOI4
III
Sonata in B Minor, opus 58
Allegro Maestoso
Scherzo: Molto Vivace
Largo
Finale: Presto, non tanto

In Memoriam

Margaret Gilbert Whitney

Leonard F. Broecker

Nelson Helm

F. Pennington Kemp

Dr. David S. Graub

Patrons

Miss Myrtle Abnia

Mr. and Mrs. Charles W. Allen, Jr.

Mrs. Dwight Anderson

Mr. and Mrs. Thomas A. Ballantine

Mr. and Mrs. Barry Bingham

The Blossom Shop

Mr. and Mrs. Herbert F. Boehl

Mr. Moritz von Bomhard

Miss Pauline Buford

Mr. and Mrs. Alexander G. Booth

The Byck Family

Mrs. Edward R. Clark

Mr. and Mrs. Thomas C. Coleman, Jr.

Mrs. George C. Collins, Jr.

The Rev. and Mrs. Arthur G-T Courteau

Mr. and Mrs. Almond Cooke

Mr. and Mrs. Robert F. Crone

Mrs. Agnes S. Crume

Miss Lola Culver

Dr. Walter O. Dahlin

Delta Omicron-Zeta Iota Chapter

Mr. and Mrs. Jurgen Dietrich

Mrs. Richard Priest Dietzman

Mr. and Mrs. Otto G. Feddern

Mrs. Percy E. Ferguson

Mr. Robert M. Fischer

Mrs. Amelia Brown Frazier

Mr. Marion C. H. Gilliam

Mr. Grant Graves

Mr. Henry V. Graves

Dr. and Mrs. Douglas M. Haynes

Mrs. Magnus Heubi

Mrs. Baylor O. Hickman

Mr. Lloyd A. Hillenbrand

Dr. G. Maurice Hinson

Mr. Samuel Hodges

Mr. and Mrs. W. E. Jackson

Mr. and Mrs. Frederick J. Johnson

Mrs. Greene L. Johnson

Mr. and Mrs. Harold S. Johnson

Mrs. Marcella Franks Johnston

Mr. and Mrs. Walton Jones

Dr. and Mrs. Richard M. Kain

Mr. and Mrs. James F. Kane

Mr. and Mrs. Wathen R. Knebelkamp

Mr. and Mrs. John A. Laird

Mrs. Elsie Ahrens Lang

Mrs. Thor C. Laugesen

Mrs. Bernard J. Lenihan

Mr. Ernest Luvisi

Mr. and Mrs. Gilbert Macfarlane

Dr. and Mrs. Lawrence T. Minish, Jr.

Mr. Marshall Neeley

Miss Bobbye G. Ossman

Mr. and Mrs. Benjamin Owen

Mrs. Phoebe Gould Pfeiffer

Mr. and Mrs. Leon A. Rapier

Maj. Gen. and Mrs. Dillman A. Rash

Mrs. Garnett A. Rinehart

Mrs. Imogene Risch

Mr. and Mrs. J. R. Romine

Miss Mary Helen Romine

Mrs. Sidney Rosenblum

Mr. and Mrs. Garner Rowell

Mrs. Frank Rudd

Shackleton Piano Company

Mr. H. James Smith

Mr. and Mrs. James U. Smith, Jr.

Judge and Mrs. Lawrence F. Speckman

Mr. and Mrs. Howard W. Stodghill, Sr.

Mr. and Mrs. William F. Straub

Miss Helen E. Sutton

Mrs. Harry G. Talamini

Mr. Robert E. Vaughn

Mrs. Ferd B. Weis, Jr.

Mrs. Harold H. Wich

Dr. Robert S. Whitney

Miss Willa Fae Williams

THE COMMUNITY CONCERT ASSOCIATION

presents

Season 1965-1966



ELLA LEE

SOPRANO

EDWARD SCHICK at the Piano

Rom Los Angeles to Bayreuth, from Berlin to Toronto, from Israel to Edinburgh, the applause is resounding for American soprano Ella Lee. The handsome young singer has been cutting a wide swathe through German opera and concert circles for several seasons. Her career reached a new climax last fall when she made her debut at the San Francisco Opera as the Empress in Strauss' "Frau Ohne Schatten." Winthrop Sargeant, critic for The New Yorker, called her performance "Superb," and Alfred Frankenstein of the San Francisco Chronicle exclaimed "She was magnificent!" Miss Lee also sang Leonora in the first performance of "Il Trovatore" at San Francisco this year. The Oak-(Continued on Page 4 of Program)

COMMUNITY CONCERT SERVICE

filiated with

COLUMBIA ARTISTS MANAGEMENT INC.

Los West 57th Street, New York, N.Y. 10019

PROGRAM

1. When I Am Laid in Earth, from "Dido and Aeneas"

Henry Purcell

If Music Be the Food of Love There's Not a Swain on the Plain Not All My Torments Man Is for the Woman Made (from "Orpheus Britannicus") Henry Purcell realizations by Benjamin Britten

2. Recitative and Aria: Wolfgang Amadeus Mozart
Crudele! Ah no, mio bene—
Non mi dir,
from "Don Giovanni" (Act II)

Don Ottavio has assured his betrothed, Donn Anna, that her father's death will be avenged. She is still sad and he accuses her of being and of not loving him. In return, she express her lasting love in the aria "Non mi dir":

Say not, then, that I am cruel. That I live the thou know'st well. Doubt me not. A day will come, no more to part, and Heaven to us it grace will prove.

3. Litanei

Franz Schubert

Rest in peace, all departed souls, those termented by anxiety, those burdened with weight of year, those but newly born. Rest they, separated from all earthly things.

An Sylvia

Franz Schubert

Who is Sylvia, and what is she that all our swain commend her? Holy, fair and wise is she: the heavens such grace did lend her, that adored the might be.

Die junge Nonne (The Young Nun) Franz Schubert

The tempest rages, but here there is peace. Here the heart finds release too from life's storms. The Vesper bells intone the sacred hour of prayer.

Im Frühling (In the Spring)

Franz Schubert

I sit quietly by the side of the hill and look don into the green valley where once I was so happy and in love. Now all is changed, and there are mains only love's pain. Would that I were a hird in the tree there and could spend my days single of happiness that I once knew.

Rastlose Liebe (Restless Love)

Franz Schubert

Through snow and shower, 'gainst tempest power, in chill crevasses, up foggy passes, ever on! on! Rest I laugh to scorn! O royal, restless in my heart, true love thou art!

4. Recitative and Aria: Ah! Perfido

Ludwig van Beethoven

Ah, faithless one, how can you leave me scruelly? The gods will smite you. Where's you go, my shade will follow you and gure upon your torture. Yet no! Smite me install For you I lived and for you I'll perish.

Oh, do not leave me, I implore you! Smell deserve some pity—so basely, so cruelly be

5. Aria: Einsam in trüben Tagen, from "Lohengrin" (Act I)

Richard Wagner

"Elsa's Dream" is sung during the first act when, brought before the king on the charge of having killed her brother, Elsa tells of a dream in which a knight in shining armor came to protect her. Woven in this melody is the Grail motif that foretells the coming of Lohengrin, a knight of the Holy Grail.

6. Ariettes oubliées (cycle)

C'est l'extase langoureuse Il pleure dans mon coeur L'Ombre des arbres Chevaux de bois Green Spleen Claude Debussy

C'est l'extase langoureuse: 'Tis the languorous ecstasy of love. The wood's trembling in the soft wind's embrace. It whispers and seems like a sweet plaint sent out by the swaying grasses or like water rippling among pebbles. The soul laments and breathes the humble anthem of the warm night.

Il pleure dans mon coeur: Rain falls on the city as tears fall on my saddened heart. Why is it so

full of pain? Is there no reason?

L'Ombre des arbres: The shade of trees which o'er the river are bending dies like a vapor ascending, the while aloft in air, on the branches remaining, the doves are softly complaining. Then why, oh lonely wanderer, viewing this landscape faded, is thy brow with sorrow shaded. Why must every delight from the forest be parted, and by morn fond hopes departed!

Chevaux de bois: Turn, turn, good horses of wood, a thousand times, to the sound of oboes. The baby in red, the mother in white, boys and girls, in black and in pink, all paying a penny for a gay Sunday. Turn, turn, merry-go-round, as the pickpocket stands with glittering eye, turn to the sound of trumpets. It makes you feel a little sick, on an empty stomach, dizzy in the head; but turn, turn, to the happy sounds of drums!

Green: Take these fruits, flowers, and these branches—my gifts of love—and then my heart which beats only for you. But hurt it not, let me rest my head on thy bosom and dream in peace.

Spleen: The roses shone in crimson glory and thick ivy darkens the walls. Love, 'tis but the old story, I suffer pain, my soul enthralls. I am weary of trees and blossoms, of grass, of seed and sun, of clouds that pass, and of all but of thee—alas!

7. Now the Leaves Are Falling Fast Nocturne As It Is Plenty

(from the cycle: "On This Island")

Benjamin Britten

8. Recitative and Aria:
Tacea la notte,
from "Il Trovatore" (Act I)

Giuseppe Verdi

In the gardens of the palace the fair Leonora strolls with her attendant and companion to whom she confides her interest in an unknown knight, victor at a recent tourney. She knows that her love has been requited, for the hero has since serenaded her. Thus it is that they refer to him as "The Troubadour" (Il Trovatore). In the aria "Tacea la notte placida" she tells of his serenade and the emotions it has awakened.

ELLA LEE

(Continued from Page 1 of Program)

land Tribune noted that "Her high notes soared majestically over the scene, reminiscent of the grace and beauty projected by Leontyne Price."

Other recent engagements include "Tosca" in Amsterdam and Montreal and a series of "Aidas" in Toronto. During the 1963-64 season Miss Lee appeared with orchestra in Bonn, Hamburg and Bremen in a series which included performances of Benjamin Britten's War Requiem, the premiere of which she had presented earlier in Berlin opposite baritone Dietrich Fischer-Dieskau. This past season, she sang the War Requiem with the Cleveland Orchestra under Robert Shaw.

Miss Lee's schedule this season includes her debut in the fall at the Lyric Opera of Chicago in "Aida," followed by performances with the New York Philharmonic under Leonard Bernstein in Mahler's Symphony No. 8. Last summer this busy young soprano made her debut with the New York Philharmonic under William Steinberg in the Beethoven Ninth Symphony.

Following on her triumphant debut at the San Francisco Opera last season. Miss Lee made her Philadelphia Lyric Opera debut as Aida on December 4, 1964 opposite Franco Corelli. Just prior to her San Francisco debut, Miss Lee made her debut in New Zealand singing a series of ten recitals and orchestral engagements.

Miss Lee first went abroad in 1960 as winner of a scholarship for study at the Festspielhaus in Bayreuth under Friedelind Wagner, the great composer's grand-daughter. This was followed by a highly successful season with the National Opera Company of Israel. For several seasons she

was under contract to the Komische Oper in Berlin where she built up a large repertory of great dramatic soprano roles and a wide following among European opera-lovers.

On brief visits home during the past three seasons, Miss Lee has filled a number of concert engagements here, including the Beethoven Ninth Symphony with the Detroit Symphony and the Verdi Requiem with the Montreal Symphony.

Born in Tyler, Texas, Ella Lee grew up and received her early training in California, where she won many awards for study at Los Angeles City College and the University of Southern California. She appeared as soloist with the Pasadena, San Diego and Los Angeles Festival Symphonies and the Los Angeles Philharmonic, under such conductors as Robert Shaw, Franz Waxman and Edouard van Beinum. Under Andre Kostelanetz she sang Bess in a concert version of "Porgy and Bess" in the Hollywood Bowl, Her first important role was one of the biggest in the repertory-the title role of Verdi's "Aida." Of this performance Patterson Greene of the Los Angeles Examiner wrote prophetically: "In the category of the astonishing was the vocal prowess of Ella Lee . . . Her voice might well become one of the great ones of the generation."

Miss Lee's varied achievements since then have gone far toward fulfilling that prediction. Now, while still in her twenties, Ella Lee stands on the threshold of an impressive international career.

Last season Miss Lee was one of the winners of the Los Angeles Times fifteenth annual "Women of the Year" awards. Among the other notables so honored, along with Miss Lee, were Mme. Lotte Lehmann, the internationally famous soprano, and Hollywood actress Debbie Reynolds.

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MARGARET DICKINSON, ORGAN

Conductor

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CALVARY EPISCOPAL CHURCH

Louisville, Kentucky
October 9, 1965
8:15 P.M.

PROGRAM

PRELUDE AND FUGUE IN C MAJOR, BWV 545 J. S. Bach

* * * *

CANTATA 17, "Wer Dank opfert, der preiset mich" J. S. Bach

CHORUS: "By praise offered ye honor me, for such is the way that my salvation will be shown you." (Psalm L, 23)

RECITATIVE, Alto: "The world and all therein are silent witnesses to God's exalted majesty. Air, water, firmament and earth all wonder at creation's symmetry. All nature joins in praise for gifts to man unnumbered, which in her lap the Father lays, and all that breathe God's air and crave a portion of His blessings, with hearts and tongues acclaim and joyful praise His name." (Psalm XIX, 1)

ARIA, Soprano: "Lord God, Thy love is great and reaches past the sky, Thy truth can penetrate beyond the clouds of heaven. If I did not well know how wondrous great Thou art, Thy handiwork would show the glory of creation. So shall we not with thanks and jubilation rejoice and sing that Thou dost bring us salvation?" (Psalm LVII, 10)

RECITATIVE, Tenor: "One of these afflicted lepers when he saw then that he was healed, sound and well, turned again back, and glorified God with loud rejoicing, and fell down upon his face at Jesus' feet with thanks unto Him; and he was a Samaritan!" (Luke XVII, 15-16).

ARIA, Tenor: "How rich and rare the gifts from Thee to me! And what that I possess is fit for Thee? Lord, I know naught else to bring Thee, but my thanks and praise to sing Thee."

RECITATIVE, Bass: "'Tis well that I reflect, and know whereof am I: life, body, intellect, sound health and strength thereby. These earthly blessings I enjoy from Thee, in streams of love and grace descending over me; love, peace, and righteousness, rejoicing in Thy grace, on earth wherever found are faithful prototypes of what hereafter

The Louisville Bach Society is deeply indebted to the following people and organizations whose contributions have helped to make this concert possible:

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PIER NARCISO MASI, Piano LUIGI SAGRATI, Viola MONTSERRAT CERVERA, Violin
MARCAL CERVERA, Cello

The Playhouse, Saturday, October 16, 1965 at 8:30 P.M.

PROGRAM

INTERMISSION

THE STEINWAY PIANO IS PLAYED AT THIS CONCERT

Mariedi Anders Artists Management San Francisco, California

University of Louisville School of Music



Gardencourt Davison Recital Hall October 24, 1965 3:30 p.m.

LOUISVILLE STRING QUARTET

Paul Kling and Richard Skerlong, violins

Virginia Schneider, viola, Grace Whitney, cello

assisted by

Edna Louis, viola

PROGRAM

INTERMISSION

Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto Theme russe (Allegro)

Adagio Finale

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall October 28, 1965

1:00 P.M.

PROGRAM

Canzoni Septimi Toni No. 2 from Sacrae Symphoniae G. Gabrieli

> University Brass Ensemble (Prepared by E. Lyon)

Tric, Op. 87 Adagio Cantabile Finale

> Margaret Lewis, flute Victor Lambert, oboe David Wallace, clarinet (Prepared by J. Livingston)

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LA BOHEME

Opera in 4 acts

Music

BY

GIACOMO PUCCINI

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BY

G. GIACOSA & L. ILLICA

Sung in English



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LA BOHEME

CAST

(in order of their appearance)

MARCELLO, painter	
RODOLFO, poet	Donald Petersen
	Bruce Martin
	Gene Soulsby
BENOIT, landlord	Jay Wilkey
	Charme Riesley
PARPIGNOL	Robert Wheeler
MUSETTA	Carole Sladen
ALCINDORO	Jay Wilkey
CUSTOMS OFFICIAL	Say Wilkey

Townspeople, soldiers, urchins, students

The Kentucky Opera Association Orchestra

Urchins: Kathryn Erickson, Renalda Meeks, Shelli Thomas, Todd Brady, Robbin Dulaney, Chris Foster, Steve Hedges, Jame Kane, Frank Kasden, David Mountz and Chris Stokes Trained by H. Robert Vansant

Stage band from Jeffersonville High School under the director of Eugene Davis

Time: 1830

Place: Paris

Act 1: A garret, Christmas Eve

Act 2: Latin Quarter, a little later the same evening

Act 3: Toll gate at the outskirts of Paris

Act 4: A garret, several months later

10 minute intermission between Act 1 and Act 2

15 minute intermission between Act 2 and Act 3

10 minute intermission between Act 3 and Act 4

Organ courtesy of Baldwin Piano Company

* * * *

The Kentucky Opera Association expresses its gratitude to the Louisville Free Public Library and its director, C. R. Graham, for the permission to use old Central High School for its workshop.

ACT 1

In their cheerless garret in the Latin Quarter of Paris, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's drama. Before long, they are joined by their roommates: Colline, a young philosopher, and Schaunard, a musician, who brings with him food, fuel and funds. As the four Bohemians celebrate their sudden good fortune, Benoit, the landlord, interrupts their gaiety with a bill for the rent. Plying the older man with wine, they encourage him to tell of his flirtations, then throw him out in pretended indignation. As his friends depart for further merry-making, Rodolfo promises to join them later at the Café Momus. Alone and beginning to write, he is surprised by a knock at the door; this time the visitor turns out to be a pretty young neighbor, Mimi, whose candle has gone out on the drafty stairway. No sooner does the girl enter than she feels faint; after giving her a sip of wine to revive her, Rodolfo helps her to the door, relighting her candle. Suddenly Mimi realizes that she has lost her key; as the two search for it, their candles are blown out. In the moonlight the poet takes the girl's shivering hand to warm it, telling her of his dreams. She responds by telling him how she lives alone in her lofty attic, embroidering flowers and waiting for the first kiss of April's sun. When Rodolfo's friends are heard from the distance, urging him to join them, he calls back that he will come along shortly and bring a friend. Expressing their new-found rapture, Mimi and Rodolfo embrace and leave for the café arm in arm.

ACT 2

Amid the shouts of hawkers selling their wares, Rodolfo buys Mimi a bonnet at a shop near the Café Momus. The toy-vendor Parpignol passes by, besieged by a group of eager children. After the poet introduces Mimi to his friends, they all select a table and order their meal. Soon Musetta, Marcello's high-spirited former sweetheart, makes a noisy entrance on the arm of her rich new admirer, the elderly Alcindoro; the ensuing tumult reaches its height when Musetta, trying to regain the painter's attention, sings a waltz about how popular she is wherever she goes. To get rid of Alcindoro, she complains that her shoe pinches, sending the old man off to fetch a new pair. The moment he is gone, she falls into Marcello's open arms, and when the waiter comes with the bill, she tells him to charge everything to Alcindoro. A detachment of soldiers marches by the café and the Bohemians fall in behind, leaving Alcindoro, who rushes back with Musetta's new shoes, to face the bill.

ACT 3

A customs officer admits farm women to the city with their butter and cheese. Late merrymakers can still be heard within a tavern, clinking their beer glasses. Soon Mimi wanders in, searching for the place, where Marcello now lives with Musetta. When Marcello emerges, Mimi confesses to him that she is distraught over Rodolfo's incessant jealousy; it would be best for them to part. Rodolfo, who has been asleep in the tavern, is heard from within and Mimi quickly hides. The poet tells Marcello that he wants to separate from Mimi because she is so fickle, but, pressed for the real reason, he breaks down, saying that her illness can only grow worse in the poverty they live in. Overcome with tears, Mimi stumbles forth from her hiding place to bid her lover farewell, just as Marcello runs back into the tavern at a shriek of laughter from Musetta. While Mimi and Rodolfo exchange memories of their happiness, Musetta dashes from the tavern quarreling with Marcello, who has caught her flirting. The painter and his mistress part, shouting insults at one another, but Mimi and Rodolfo decide to remain together until spring.

Separated from their sweethearts, Rodolfo and Marcello lament their loneliness in the garret. Colline and Schaunard join them, bringing a meager meal; to lighten their spirits, the four friends stage a mock ball, which turns into a furious duel. At the height of the hilarity, Musetta bursts into the room to announce that Mimi is downstairs, so weak that she lacks the strength to climb the stairs. Rodolfo runs to assist her; Musetta tells how Mimi begged to be taken to Rodolfo so that she could die near him. When they have made the girl as comfortable as possible, Musetta leaves to sell her earrings to buy medicine and Colline goes off to pawn the coat that has served him so faithfully and so long. Left alone, Mimi wistfully reminds Rodolfo of their first happy days together, but she is seized by a violent fit of coughing. When the others return, Musetta gives Mimi a muff to warm her hands. As the girl peacefully drifts into death, Rodolfo lowers the blinds to soften the light. Suddenly Schaunard discovers that Mimi is dead. Rodolfo, the last to realize the fact, throws himself despairingly on her body, calling her name.

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ABOUT THE ARTISTS

CHARME RIESLEY, a longtime favorite with K.O.A. audiences, appears as Mimi for the second time, having sung the role previously in the 1960 production of "La Boheme." Her other memorable performances have included Dorabella in "Cosi Fan Tutte," Guilietta in "Tales of Hoffmann," Amneris in "Aida" and Suzuki in "Madame Butterfly."

DONALD PETERSEN, winner of this year's Metropolitan Opera District Auditions, is rapidly gaining a well-deserved reputation for outstanding performances. His Oedipus in the K.O.A.'s "Oedipus Rex" was one of the most exciting highlights of the past season. Tonight he appears as Rodolfo.

CAROLE SLADEN, tonight's Musetta, is a graduate of the University of Louisville School of Music, and a recipient of a Fullbright Grant which took her to Rome for a year's study in the Opera House there. She has sung with the K.O.A. twice before, in "The King and the Clever One," and "The Magic Flute."

ARNOLD EPLEY, who first sang with the K.O.A. last season as Gugliemo in "Cosi Fan Tutte," appears tonight as Marcello, best friend of Rodolfo. Mr. Epley has gathered much of his professional experience as an oratorio singer and recitalist, and has appeared with the Birmingham Civic Opera Company.

JAY WILKEY, singing tonight in a triple role, was prominent in the K.O.A.'s last season as Hoffmann in "Tales of Hoffmann" and Eisenstein in "Die Fledermaus," repeating a former performance of the latter role with the Santa Fe Opera. Mr. Wilkey is a member of the music school faculty of the Southern Baptist Theological Seminary.

BRUCE MARTIN makes his debut with the K.O.A. tonight as Colline. Mr. Martin, a native of St. Louis, made his first operatic appearance in Seattle, and last year was a graduate assistant in voice at Indiana University.

GENE SOULSBY, Schaunard in tonight's opera, is a native of Oklahoma, where he was a member of the Oklahoma Baptist University's Opera Association. He is in Louisville for Graduate work at the University of Louisville School of Music.

A Concert of Sacred Music
by
The Choral Union of Louisville, Inc.
and
The Schola Cantorum of St. Meinrad Seminary

The Archabbey Church St. Meinrad, Indiana October 31, 1965 7:30 P.M.

1

The Requiem Mass Gregorian Chant The St. Meinrad Seminary Schola Cantorum The Rev. Columba Kelly, OSB, Director

Introit
Kyrie
Gradual
Tract
Offertory
Sanctus
Agnus Dei
Communio
Libera Me
In Paradisum

11

Introit (Choir)
Kyrie (Choir)
Domine Jesu Christe (Choir & Baritone Solo)
Sanctus (Choir)
Pie Jesu (Mezzo-Soprano Solo)
Agnus Dei (Choir)
Lux Aeterna (Choir)
Libera Me (Choir & Baritone Solo)
In Paradisum (Choir)

UNIVERSITY OF LOUISVILLE ORCHESTRA

James Livingston, Conductor



University Rotunda October 31, 1965 3:30 p.m.

PROGRAM

GLENDA WOLFE, SOPRANO

THE MARRIAGE OF FIGARO	, K.	492	•					•	•	•	W.	A.	MOZART
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OVERTURE

Act II: Cavatina, PORGI AMOR

Act IV: Recitative and Aria, DEH VIENI NON TARDAR

INTERMISSION

SYMPHONY NO.	4 IN B-FLAT		
OPTIC 60		 	LUDWIG VAN BEETHOVEN

Adagio - Allegro vivace Adagio Allegro vivace Allegro ma non troppo

PROGRAM NOTES by Frank Callaway

Overture and Two Arias from "The Marriage of Figaro," K. 496

Mozart

Mozart's four act comic opera was first performed at the Burgtheater, Vienna, May 1, 1786. While it was not an instant popular success like Mozart's "Abduction from the Seraglio," "Figaro" was much more successful than other operas such as "Cosi fan tutte." The liberetto was written by Lorenzo da Ponti and was based on a play by Pierre de Beaumarchais. Plotwise, the opera is a complex network of mistaken identities, changes of appearance, and reversals of fortune. Susanna and Figaro, the heroine and hero, oppose the forces of evil represented by Bartolo and the Count, who attempt to prevent their marriage. The plot is doubly confusing since it is the continuation of an earlier play by Beaumarchais. "The Barber of Seville" (which Rossini used for an opera). The Overture exemplifies Mozart's gift for melody in that it is built on two themes not to be found in the opera. It is in Sonata-allegro form with the development section deleted. Following a restless opening passage, the first theme is introduced by the woodwinds, and the second theme by the strings. Porgi Amor, first serious aria in this comic opera, is sung by the Countess, who asks the God of Love to restore her husband's love for her. In the aria Deh vieni non tardar, Susanna sings of her love for Figaro, which Figaro misinterprets as affection for the Count.

Symphony No. 4 in B-flat, opus 60

Beethoven

Less is known about the history of Ludwig van Beethoven's Fourth Symphony than of any of his other eight. The Symphony was completed in 1806 -- two years after the Third -- and was first performed in 1807 in Vienna at the house of Prince Lobkowitz. Critics praised the symphony for its originality and ideas but were critical of its lack of simplicity. The first movement is in Sonataallegro form and an Adagio introduction in the strings and winds. Following the introduction, the tempo quickens to Allegro and a staccato subject in the strings alternates with smooth passages in the winds. The Adagio second movement opens with a rhythmic figure in the second violins which serves as accompaniment to the melody in the first violins. The second subject is taken up by the winds. Beethoven wrote the third movement as a Minuet, but is actually a rapidly moving Scherzo in three-part form, the middle or Trio section being repeated near the end. The Finale begins with an agitated subject in the strings and the second subject follows in the oboe and flute. The Finale brings the rather calm and serene symphony to an exciting climax. While the Fourth is not Beethoven's most frequently performed symphony, it has pleased many audiences and other composers. Hector Berlioz spoke of it as a symphony of "heavenly sweetness."

SCHOLARCHIP BINEFIF SEPIES Emily Devison Recital Hell

Nov. 26, 8:30 p.m. Schuber: Detet, Debussy Speced and Profane Dances, with Taka Kling, harp, Stravinsky L'Histoire du Soldat.

Un., Nov. 28, 3:30 p.m. Nov. 26 program repeated

i., Feb. 4, 8: 0 p.m. Lee Luvisi, pieno

Sinc, Feb. 6, 3: 0 p.m. Feb. 4 program repeated

Solo and chamber works, including Bach Double Concerto in C Major, assisted by Doris Owen, harpsichord, with ensemble directed by James Livingston

S.m., May 8, 3:30 p.m. May 6 program repeated

The series is sponsored by the Music Group of the Louisville Homen's Club, with proceeds going to the Margaret Gilbert Whitney Memorial Scholarahip Fund.

Series tickets: Student \$3.00
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If available, single tickets will be on sale after November 19, 1965 at Gardencourt

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FLUTES Donna Hoog Nancy Blakemore OBOES

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James Debth
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NEXT CONCERT: SUNDAY, DECEMBER 5, 1965, UNIVERSITY ROTUNDA ROBERT SMITH, PIANIST

> Berlioz: Overture, "Roman Carnival," Op. 9 Faure: Suite, "Pelleas et Melisande," Op. 80 Mozart: Piano Concerto No. 24, C minor, K. 491

Remaining concerts February 27 and May 1, 1966 All concerts Sundays at 3:30 p.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt	Emily Davison Recital Hall	November 4, 1.65
	1:00 p.m.	
	PROGRAM	
Aria per Sonar A-8 .	arre	Gabrieli
	University Brass Choir (Lyon) Viotor Lambert, Conducting	
Adagio	Elizabeth Fox, clarinet (Living Nina Gerald, piano	Richard Magner
Fifth Cello Suite . Prelude and Fuge		o o o o o o Baci
	Etta Green, cello (G. Whitney)
Sonata in C Lajor, Op Allegro tranquil Ar.dantino	. 38	, Prokofie?

Robert Smith, piano (Luvisi)

Un poco allegretto

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt	Emily Davison Recital Hall No	vember 11, 1965
	1:00 p.m.	
	PROGRAM	
Aria per Sonar A-8	(arranged	d by H. Romersa)
	University Brass Choir (Lyon) Victor Lambert, Conducting	
Sonata III in F major . Largo Allegro Adagio Spiritoso		Galliard
	Raymond Conklin, trombone (Lyon) Kathleen McGrath, piano	
Sonate I in C minor . Adagio Allegro	o u e o d m e e e m e e .	. G. F. Handel
	Lizbeth McCann, oboe (McAninch) Victor Lambert, piano	
Suite for Two Clarinets Prelude March Rondo Dirge Finale	(1934)	Alan Fran

Steinway Piano

Barbara Elliott, clarinet (Livingston)
Caroline Frederick, clarinet (Livingston)

OMMUNITY CONCERT ASSOCIATION

presents

Season 1965-1966

NOVEMBER 11, 1965



THE NORMAN LUBOFF CHOIR

NORMAN LUBOFF, Director

THE popularity of this dynamic conductor-arranger and his group is based primarily on the many splendid recordings, on both the RCA-Victor and Columbia labels, for which the group was originally created. The nucleus of the recording Choir consists of 25-30 virtuoso professional singers (more are added if and as called for by the music at hand) with an amazing repertoire that quite literally runs the gamut from Bach to the blues. Ranging from such "choral spectaculars" as "76 Trombones", arranged in the inimitable Luboff style, to an album of classical masterpieces, all of the Choir's 20-odd discs have the distinction of being bestsellers. The reason, to anyone who has heard any of them, is obvious: the enormous and mutually complementary gifts of Mr. Luboff himself, as a choral director of precision, elegance and verve, and an arranger of originality and solid musicianship, are clearly displayed throughout each of them.

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West 57th Street, New York 19, N.Y.

ج.

1. SACRED

Hodie Christus Natus Est Jan Pieterszoon Sweelinck

Crucifixus Antonio Lotti

Glory To God Randall Thompson

Sicut Cervus Giovanni Palestrina

Alleluia (Psalmo Brasileiro)

Jean Berger

ALTERNATES

Heilig Felix Mendelssohn

Psalm 150 Norman Luboff

Carillon Antony Hopkins

Sing Praises To Our God Paul Kalinnikof

2. SECULAR

Las Agachadas Aaron Copland

Es Geht Ein Wehen Durch Den Wald

Johannes Brahms

Shadows Norman Luboff

To Be Sung Of A Summer Night Frederick Delius

Geographical Fugue Ernst Toch

ALTERNATES

Evening Zoltan Kodaly

The Falcon John Gerrish

The Fox, The Ape, and The Humble Bee Arthur Frackenpohl

Le Chant Des Oyseaux Clement Janequin

3. EXTENDED WORK

Klosterneuburger Messe Johann Joseph Fux

ALTERNATES

The Peaceable Kingdom

Randall Thompson

Mass In F Minor (African Mass)

Norman Luboff

4. FOLK

Chipolita Venezuela

Sakura Japan

Skip To My Lou United States

ALTERNATES

Meadowland Russia

Lullaby Of The Shepheard Spain

Black Is The Color Of My True Love's Hair United States

(All the above folk songs are arranged by Norman Luboff.)

SPIRITUALS

Joshua Fit De Battle

Sometimes I Feel Like A Motherless Child

Little David

ALTERNATES

Dry Bones

Deep River

Do, Lord

(All the above spirituals are arranged by Norman Luboff.)

MALE

Mangwani Mpulele South Africa
Streets Of Laredo Cowboy Folk

Cielito Lindo Mexico

ALTERNATES

Shenandoah

Colorado Trail

Sea Chantey

Cowboy Folk

Polish

Lift A Glass To Friendship

(All the above arrangements are by Norman Luboft.)

POPULAR

The Happy Wanderer

Ridge-Moeller

Raksin

Laura Lund

Vahine Paumotu

ALTERNATES

Yellow Bird

Gibson

I Can't Stop Loving You

Gershwin

A Foggy Day

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

RECITAL



Emily Davison Recital Hall November 12, 1965 8:30 p.m. Announcements: Benjamin Owen, piano, Emily Davison Recital Hall, Sunday, November 14, 1965, 3:30 p.m.

Doris Owen, harpsichord, Daniel McAninch, oboe, assisting. Emily Davison Recital Hall, Sunday, November 21, 1965, 3:30 p.m.

Charles Baxter, French horn, Senior Recital, Emily Davison Recital Hall, Tuesday, November 30, 1965, 1:00 p.m.

Victor Lambert, oboe, Graduate Recital, Emily Davison Recital Hall, Tuesday, December 7, 1965, 1:00 p.m.

PROGRAM

Concerto (1947)			Paul Hindemith
Ziemlich schnell Schnell Ruhig Heiter			
	INTERMISSION	1	
Concerto in A, K. 622 .			. W. A. Mozart
Allegro Adagio Rondo: Allegro			

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

Preparatory Department Students

in

Recital

GARDENCOURT Emily Davison Recital Hall

PROGRAM

French Folksong arranged by Suzuki					
	Per Dahlin, violin (Schneider) Accompanist, Virginia Schneider				
Hymn					
	Tamra Roper, violin (Hughes) Accompanist, Karen Basham				
Lightly Row .					
	Melissa Bryant, violin (Hughes) Accompanist, Sheryl Soderberg				
Go Tell Aunt	Rhody Folksong				
	Robin Hicks, violin (Schneider) Accompanist, Karen Basham				
The Cuckoo .					
	Laura Hughes, violin (Schneider) Accompanist, Carol Hughes				
Song of the Wind German Folksong					
	Kenneth Mather, violin (Hughes) Accompanist, Mrs. J. L. Mather, Jr.				
Children's Song German Folksong					
	Chuck Neufeld, violin (Hughes) Accompanist, Sheryl Soderberg				

French Folksong
Frances Miller, violin (Hughes) Accompanist, Sheryl Soderberg
English Folksong
Billy Cole, violin (Schneider) Accompanist, Sheryl Soderberg
Minuet
Mark Royster, violin (Schneider) Accompanist, Karen Basham
Theme from the Witches' Dance Paganini
Cheri Lyon, violin (Schneider) Accompanist, Karen Basham
Study in C major, No. 46 S. Heller
Kris Kaiser, piano (Lee)
Sonatine J. Weinberger Allegro Allegretto Vivo
Jeff Hobart, clarinet (Livingston) Accompanist, James Livingston
This is the second Preparatory recital of the 1965-66 season. The next recital will be held on November 20.

CHAMBER MUSIC SOCIETY, INC.

presents

AMADEUS QUARTET

NORBERT BRAININ, Violin
SIEGMUND NISSEL, Violin

PETER SCHIDLOF, Viola MARTIN LOVETT, Cello

The Playhouse, Saturday, November 13, 1965 at 8:30 P.M.

PROGRAM

QUARTET, F MINOR, OP. 95 BEETHOVEN

Allegro con brio

Allegretto ma non troppo
Allegro assai vivace ma serioso
Larghetto — Allegretto agitato

INTERMISSION

QUARTET, A MINOR, OP. 132 BEETHOVEN

Assai sostenuto — Allegro

Allegro ma non tanto

Heiliger Dankgesang eines Genesenden an die Gotheid, in der lydischen Tonart. Molto adagio - Neue Kraft fuehlend. Andante.

(Song of Thanksgiving to the Godhead, by a convalescent: in the Lydian Mode. *Molto Adagio*. — Feeling new strength. *Andante*.)

Alla marcia, assai vivace Allegro appassionato

> Mariedi Anders Artists Management San Francisco, California



gl. J. Beethoven

Piano Music

by

Ludwig van Beethoven

Played by

Benjamin Owen

Gardencourt Davison Recital Hall November 14, 1965 3:30 p.m.

PROGRAM

Sonata in D minor, Op. 31, No. 2 (1802)

Largo - Allegro

Adagio

Allegretto

INTERMISSION

33 Variations on a Waltz by Anton Diabelli, Op. 120 (1823)

Thema: Vivace

Var. I: Alla Marica maestoso

Var. II: Poco allegro

Var. III: L'istesso tempo

Var. IV: Un poco più vivace

Var. V: Allegro vivace

Var. VI: Allegro ma non troppo e serioso

Var. VII: Un poco più allegro

Var. VIII: Poco vivace

Var. IX: Allegro pesante e risoluto

Var. X: Presto

Var. XI: Allegretto

Var. XII: Un poco più moto

Var. XIII: Vivace

Var. XIV: Grave e maestoso

Var. XV: Presto scherzando

Var. XVI, XVII: Allegro

Var. XVIII: Poco moderato

Var. XIX: Presto

Var. XX: Andante

Var. XXI: Allegro con brio - Meno allegro

Var. XXII: Allegro molto

(Alla "Notte e giorno faticar" di Mozart)

Var. XXIII: Allegro assai

Var. XXIV Fughetta: Andante

Var. XXV: Allegro

Var. XXVI: Piacevole

Var. XXVII: Vivace

Var. XXVIII: Allegro

Var. XXIX: Adagio ma non troppo

Var. XX: Andante, sempre cantabile

Var. XXXI: Largo, molto espressivo

Var. XXXII Fuga: Allegro

Var. XXXIII: Tempo di Menuetto moderato

SCHOLARSHIP BENEFIT SERIES Emily Davison Recital Hall

Fri.,	Nov. 26,	8:30 p.m.	Schubert Octet, Debussy Sacred and Profane Dances, with Taka Kling, harp, Stravinsky L'Histoire du Soldat.
Sun.,	Nov. 28,	3:30 p.m.	Nov. 26 program repeated
Fri.,	Feb. 4,	8:30 p.m.	Lee Luvisi, piano
Sun.,	Feb. 6,	3:30 p.m.	Feb. 4 program repeated
Fri.	May 6,	8:30 p.m.	Benjamin Owen, harpsichord Solo and chamber works, including Bach Double Concerto in C Major, assisted by Doris Owen, harpsichord, with ensemble directed by James Livingston
Sun.,	May 8,	3:30 p.m.	May 6 program repeated

The series is sponsored by the Music Group of the Louisville Women's Club, with proceeds going to the Margaret Gilbert Whitney Memorial Scholarship Fund.

> Series tickets: Student \$3.00 Adult \$5.00

If available, single tickets will be on sale after November 19, 1965 at Gardencourt

For tickets and information phone: Mrs. Richard Weber - 452-1466 (or) University of Louisville School of Music - 896-4486

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall November 18, 1965

1:00 p.m.

PROGRAM

Sonata in F minor, K. 439) Sonata in D Major, K. 430) . . . Domenico Scarlatti Sonata in A Major, K. 113) Jack Roby, harpsichord (D. Owen) Ich liebe Dich Beethoven Der müller und der Bach . . . Samuel Springer, tenor (Smith) Nina Gerald, piano Sonatina for Trombone and Piano Robert Jones Allegro Molto Lento Allegro Leslie Anderson, trombone (Lyon) Constance Karem, piano Addio from La Boheme Puccini Quando me'n vo' from La Bohème Glenda Wolfe, soprano (Smith)

Sam Hodges, piano

THE UNIVERSITY OF LOUISVILLE

presents a

COLLEGIATE CHORAL FESTIVAL

* * * * * *

Participating Organizations

BISON CHORALE, Oklahoma Baptist University Richard Lin, Director

KENTUCKY SOUTHERN COLLEGE CHORALE William Ramsey, Director

UNIVERSITY CHOIR, University of Louisville Walter Dahlin, Director

UNIVERSITY ORCHESTRA, University of Louisville James Livingston, Director

PROGRAM

Ι

James Livingston, Conductor

II

Requiem, opus 9 Gabriel Fauré

Introit and Kyrie Offertorium Sanctus Pie Jesu Agnus Dei Libera Me In Paradisum

> Walter Dahlin, Conductor Betty Jean Chatham, Organ

Allen organ courtesy of Stiffler's 630 South Fourth Street

REQUIEM

by Gabriel Fauré

Introit and Kyrie

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion, et tibi re-

detur votum in Jerusalem.

Exaudi orationem meam; ad te omnis caro veniet.

Kyrie eleison. Christie eleison.

Offertorium

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu; de ore leonis, ne absorbeat Tartarus, ne cadant in obscurum.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus. Amen.

Sanctus

Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Pie Jesu

Pie Jesu, Domine, dona eis requiem; dona eis sempiternam requiem.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant them rest eternal Grant them rest eternal, O Lord, and let

light perpetual shine upon them.

Hymns shall become thee, O God in Zion, and to thee shall new vows be paid in Jerusalem.

Hear thou my prayer, O Lord God; unto thee shall all flesh come.

Lord, have mercy upon us. Christ, have mercy upon us.

Offertory

O Lord our God Jesus Christ, thou allglorious King deliver thou the souls of thy servants from earthly bondage, and from the death of this mortal flesh; from death's dark valley, and from the shadows of the deep abyss. O Lord, our God, be thou merciful; save thou them from lasting darkness.

Unto thee we offer, Lord, this sacrifice, unto thee this prayer and praise; do thou receive it for those beloved and honored whom we bless this day, whose memory we recall; Lord, let them pass from the death of the body to life eternal, as of old thou didst promise unto Abraham and his seed. Amen.

Holy, Holy, Holy Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Glory be to thee, O Lord, Hosanna in the highest.

Blessed Jesus
Blessed Jesus, Lord and God, grant them thine eternal rest.

Lamb of God

Lamb of God, that takest away the sins of the world, grant them eternal rest.

Let light eternal shine upon them forever with thy blessed servants, for that thou art gracious, Lord, for that thou art good.

Rest eternal grant them; let light perpetual shine upon them.

Libera me

Libera me, Domine, de morte aeterna, in die illa tremenda; Quando coeli movendi sunt et terra; Dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo, dum dis-

cussio venerit, atque ventura ira.

Dies illa, dies irae, calamitatis, et miseriae; dies illa, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, libera.

In paradisum

In paradisum deducant angeli; in tuo adventu sucipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

Deliver me

Deliver me, Lord, from death eternal upon that day of terror, upon that day of trial; then shall heaven and earth be moved, be consumed together, for thou shalt come upon the earth in judgment.

Trembling, I stand before thee and wait in fear till judgment shall come upon the earth

and men shall know thine anger.

Day of wrath and doom impending! Death then is struck and all creation wakes. Day of wrath and day of sorrow! Great the waking, exceeding bitter.

Rest eternal grant them, Lord; let light

perpetual shine upon them.

Deliver me, O Lord, deliver me.

In paradise

In paradise be thou received of angel. hosts, thy coming attended by all the blessed martyr throng, thy pathway quided into the holy city, Jerusalem. May the chorus of angels there receive thee; and with Lazarus, blessed of Abraham, Lazarus, once a begger, now comforted of Abraham, be thine eternal rest.

...Translation and paraphrase by MACK EVANS

PROGRAM NOTES

Pelleas and Melisande: Suite of Incidental Music

Maurice Maeterlinck's symbolic drama, Pelleas et Melisande, has given inspiration to many composers. It has been the subject for an opera by Claude Debussy, a tone poem by Arnold Schoenberg, and incidental music by Jean Sibelius. Aside from its many symbols, the play is much like the story of Tristan and Isolde, involving an old jealous king, his unfaithful wife, and ending in a tragedy of blood. In 1898, Fauré was commissioned to write incidental music for a production of the drama at the Prince of Wales Theater in London. Fauré was not fond of Maeterlinck or his work, but he composed several pieces and a song in English for Melisande. The music was orchestrated by Fauré's pupil, Charles Koechlin. Fauré conducted the pit orchestra at the opening of the play. The sections of the Suite are: Prelude, Fileuse (Spinning Song), Sicilienne, and The Death of Melisande. The Sicilienne was originally a separate piece for violoncello which Faure chose to include in the score.

Requiem

The Requiem, written in 1887 and first performed in Paris in January 1888, was dedicated to the memory of the composer's father. It was written during a very trying time of Faure's life, when he was in both financial and physical difficulties. His previous compositions had brought him some fame but very little money, and in order for Faure to make a living it was necessary for him to travel great distances to teach. It was during one of these trips that his father died quite unexpectedly. His wife's health was declining, and it became necessary for Faure to place her in a health resort. Nervous agitation over these and other troubles caused the composer to have frequent headaches and dizzy spells. None of this personal gloom, however, is reflected in the Requiem. Faure chose to reflect on the peace brought by death rather than its terror. The work is deeply religious and its mood is one of serenity.

by Frank Callaway

University of Louisville School of Music

presents

In a Program of Eighteenth Century Music

Doris Owen, harpsichordist

Daniel McAninch, oboist

Gardencourt Davison Recital Hall November 21, 1965 3:30 p.m.

PROGRAM

Les Folies françoises, ou les Dominos

François Couperin (1668-1733)

> La Virginité sous le Domino couleur d'invisible La Pudeur sous le Domino couleur de roze

L'Espérance sous le Domino vert La Fidélité sous le Domino bleu

L'Ardeur sous le Domino incarnat

La Persévérance sous le Domino grís de lin La Langueur sous le Domino violet

La Coqueterie sous diférens Dominos

Les Vieux galans et les Trésorières suranées sous

des Dominos pourpres et feuilles mortes Les Coucous bénévoles sous des Dominos jaunes

La Jalousie taciturne sous le Domino gris de Maure La Frénésie, ou Le Désespoir sous le Domino noir

Quatorzième Concert

Couperin

Prelude, gravement Allemande, vivement Sarabande, grave Fuguete

NOTES

From the thirteenth ordre (suite) of harpsichord pieces by François Couperin, Les Folies Françoises (The French Foibles) is a parade of human attitudes, each robed in a different color. Wilfrid Mellers has called this "a microcosm of Couperin's art, its tragic passion, its witty urbanity, its sensuous charm." It is a series of variations on a ground bass and like the great Passacaille is in B minor.

Topical significance and eighteenth century Parisian wit in language usage make translating the titles difficult. Possibilities are:

Virginity in a costume of invisible color
Modesty in pink (perhaps blushing?)
Ardor in a flesh-colored costume
Hope in green
Fidelity in blue
Perserverance in flaxen gray
Languor in violet
Coquetry in various colors
Old Lovers and Superannuated Treasurers' Wives in
costumes of purple and of the color of dead leaves
Benevolent Cuckoos in yellow
Silent Jealousy robed in Moorish gray
Madness or Despair costumed in black

Les Folies Françoises is filled with the rhythmic freedom of expression of the seventeenth and eighteenth century. Here abound "notes inégales" (notes written in like values but performed unequally according to traditional practices) as well as the variable values of dotted notes. This may well make following the score a bewildering experience for anyone not familiar with the performance practices then prevailing in France; for measures on end he will hear rhythmic figures that do not conform to the printed score.

In his preface to the "Concerts Royaux" Couperin explains that they may be played on any available instruments such as violin, oboe, viol, bassoon, or even on two harpsichords. It was in combination with instruments such as these that they were first performed at the Sunday concerts of the French royal court with Couperin presiding at the harpsichord. (The oboe virtuoso, Philidor, was one of Couperin's collaborators in these works.)

This, the fourteenth and last of these suites, is in D minor. It was published in 1724, nine years before the composer's death, in a group entitled, "Les Gouts-reunis, ou Noueaux Concerts" (The Combined Styles, or New Suites), referring to the union of French and Italian style.

The grave prelude is rich in harmony, elaborately embroidered with ornamentation.

The allemande, unlike the more familiar ones by Bach, is figured in eighth notes rather than sixteenths, and is an example of Couperin's "allemandes légères" as opposed to his heavier allemandes.

The sarabande is based on drooping figures whose sorrowful mood seems more expressive because of the elegant ornamentation.

The suite ends in contrapuntal style with a fuguéte in 6/8. There are two subjects, one easily identified by its closing chromatic sequences, the other by its arpeggio figure. They finally join each other to conclude the piece, maintaining always, however, the simplicity of style typical of Couperin's closings.

All who are interested in the music of Domenico Scarlatti are deeply indebted to Ralph Kirkpatrick for his monumental work on this composer and his music that was published in 1953. Here, at last, was revealed the Neapolitan- born chronicler of eighteenth century Spanish life, its dissonances and wild rhythms. Previous editions of Scarlatti, from Czerny through the so-called complete edition of 545 of the sonatas by Allessandro Longo in 1906, had buried him beneath well-intentioned nineteenth century notions of articulation, continuous inflection, and consonant ornamentation. Kirkpatrick led the way back to the eighteenth century manuscripts. Out of the sixty sonatas he chose to publish, seven are played today. The text for the eighth, K. 124, comes from a copy of the earliest manuscript source, now in Venice. It is on display in the foyer, along with others from the same volume. The fifteen volumes in Venice were the property of Queen Maria Barbara of Spain, for whom Scarlatti composed and whom he taught.

The first group of four sonatas is from what Kirkpatrick calls late sonatas. (All surviving evidence indicates the majority of the more than 550 were composed after the age of sixty-seven.) Studying the manuscripts, he discovered that many of the sonatas were arranged in pairs as are the first two today- and seem to complement each other. The first, in E minor, has a surprising modulation; from the B minor close in its

first half, it slides into C major and then winds its way back to E minor via G major, Eb major, and various other keys. K. 403 is a lively complement to the E minor; it is built from sparkling, rising arpeggios bursting forth from dissonant trills on major and minor seconds, interspersed with trumpet fanfares.

The D major, K. 490, is one of the most dramatic of the later sonatas. Kirkpatrick says, "In this, drums mark the basses of processionals. Movements marked Cantabile (as here) sometimes move with contained intensity, like a cat stalking its prey, and build up an almost unbearable apprehension of the inevitable outburst."

The group closes with the gay perpetual motion of K. 517, in D minor.

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The second group of sonatas is drawn from earlier compositions, products of what Kirkpatrick has called Scarlatti's "Flamboyant" period.

The A minor sonata, K. 175, seems to be a cacophonous street scene, complete with heel-stamping dancing.

The G major, K. 124, is a whirling Spanish dance; one hears the strumming guitar, the jangling tambourines, the dizzying acceleration of the spinning dancers.

The C major, K. 132, reminds Kirkpatrick of the palace gardens at Aranjuez. It seems to stroll with broad, slow steps of harmony and to be made of the sounds in a Spanish garden at night.

The D major, K. 119, is Scarlatti at his most dissonant. This wild dance piles up pedal points until we have all the notes of the scale sounded at once except the third. Here, too, are the treacherous hand-crossing acrobatics typical of this period of Scarlatti's writing, together with the poised, wiry tension of the Flamenco dancer, the clattering of the castanets and the fury of the accompanying instruments.

Although Johann Sebastian Bach's second son, Carl Philipp Emanuel, was a celebrated composer in his own time, succeeding generations have been content to overlook most of his nearly seven hundred musical com-

positions. For twenty-eight years he was cembalist to Frederick the Great, an enthusiastic flautist. Many of his works, therefore, were for the monarch to perform alone or in concert with other winds and strings. Considering that there were royal concerts five nights a week (opera on the other two), there is little wonder at the enormous amount of composition during this period.

Three of Emanuel Bach's works feature the oboe as soloist: two concerti for oboe and string orchestra, and today's sonata for oboe and continuo.

The opening Adagio serves as a prelude, rich in the written out ornamentation and embellishment of his time. The following Allegro is a robust, duplemeter binary form. The final movement comprises a vivace theme with three variations that presage the more personally expressive style that characterizes his later works.

DOMERICO SCAFIATII (1685-1757)

> D minor, K. 517, Prestissimo D major, K. 490, Cantabile E minor, K. 402, Andante E major, K. 403, Allegro

TOUT CONTINUEND

INTERMISSION

A minor, K. 175, Allegro Four Sonatas

C major, K. 132, Cantabile G major, K. 124, Allegro D major, K. 119, Allegro Sonata in G minor for oboe and cembalo, Wq. 135 Adagio Allegro Vivace

Carl Philipp Emanuel Bach

(1714 - 1788)

Scarlatti

Harpsichord by William Dowd, Cambridge, Massachusetts

SCHOLARSHIP BENEFIT SERIES Emily Davison Recital Hall

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For tickets and information phone:

Mrs. Richard Weber - 452-1466 (or)

University of Louisville School of Music - 896-4486

UNIVERSITY OF LOUISVILLE TOURING CHOIR

DR. WALTER O. DAHLIN
DIRECTOR

Program

1965 CANADIAN TOUR

THE UNIVERSITY OF LOUISVILLE AND ITS SCHOOL OF MUSIC

The University of Louisville, located in Louisville, Kentucky, is the oldest municipal university in the United States, tracing its founding to 1798. Dr. Philip Davidson, President, administers the ten colleges and schools which make up the University. The School of Music, established in 1932, has a current enrollment of 110 full-time collegiate students, with many more in the Preparatory and Non-Credit Departments. Dean of the School is Robert Whitney, Mus.D. (University of Louisville), LL.D. (Hanover College). The School offers academic and applied music work leading to the degrees Bachelor of Music, Bachelor of Music Education, Master of Music, and Master of Music Education.



In March 1947, in its fifteenth year, the School of Music acquired its present campus, "Gardencourt." It would be difficult to imagine a more perfect setting for a music school. The fourteen-acre estate, with its spacious buildings and delightful gardens overlooks the treetops of

Louisville's Cherokee Park. A gift of the heirs of Miss Mattie A. Norton, Gardencourt was donated in recognition of the growth and artistic progress which have marked the School's history. In this magnificent former residence are 24 rooms which are used for recital and organ halls, classrooms, studios, and administrative offices. In what was once the carriage house and gardener's cottage are additional studios, practice rooms, classrooms and an extensive library of books, scores, and recordings.

For further information write:

The Registrar University of Louisville Louisville, Kentucky 40208

FALL TOUR REPERTOIRE 1965

REQUIEM Gabriel Fauré
AN APOSTROPHE TO THE HEAVENLY HOSTS
III
RUSSIAN ANTIPHON
IV
ALL NIGHT, ALL DAY

ITINERARY

Nov. 21, Sun.	ST. ANDREWS CHURCH	Louisville, Ky.
Nov. 22, Mon.	LIONS CLUB OF WINDSOR	Windsor, Ontario
Nov. 23, Tues.	KIWANIS CLUB OF HAMILTON	Hamilton, Ontario
Nov. 24, Wed.	KIWANIS CLUB OF TORONTO	Toronto, Ontario
Nov. 25, Thur.	KIWANIS CLUB OF OTTAWA	Ottawa, Ontario
Nov. 26, Fri.	KIWANIS CLUB OF OTTAWA	Ottawa, Ontario
Nov. 27, Sat.	EUCLID AVENUE CHRISTIAN CH	URCH
11071 27, 041	Cle	veland Heights, Ohio

Last spring the Choir performed at the World's Fair in New York. The present Good Will Tour To Canada is jointly sponsored by the University of Louisville's International Center, Dr. George Brodschi, Director, and the Kiwanis and Lions Clubs of Canada.

University of Louisville Ichool of Music presents

Jaka Kling, harp

Benjamin Owen, piano

Paul Kling, violin

James Livingston, charinet

John Jadus, bassoon

Jerry Ball, French horn

Leland Jolo, double bass

and the Louisville String Quartet

Paul Kling, violin Virginia Schneider, viola Richard Skerlong, violin Grace Whitney, cello

Gardencourt November 26, 1965 - November 28, 1965 8:30 p.m. - 3:30 p.m.

PROGRAM

L'HISTOIRE DU SOLDAT (1918) Strawinsky (Suite in the author's version for clarinet, violin and piano)

Marche du Soldat Le violon du Soldat Petit concert Tango - Valse - Rag Danse du Diable

DANSES Debussy (for Harp with accompaniment of Strings)

Danse Sacrée Danse Profane

INTERMISSION

OCTET, OPUS 166 Schubert (for clarinet, bassoon, French horn and string quintet)

Adagio - Allegro
Andante un poco mosso
Scherzo (Allegro vivace)
Andante con variazioni
Menuetto (Allegretto)
Andante molto - Allegro

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall December 2, 1965

1:0 p.m.

	PROGRAM
	No. XI Corellits, Bass Trumpet and Brass Ensemble
	Randell Croley, James Debth, Ernest Lyon Conducted by Leon Rapier
Sonata in E dur	agio ma non tanto
	Nancy Blakemore, flute (Fuge) Constance Karem, piano
Goncerto No. II in E-fla Andante Allegro	at major, K. 417 · · · · · · · Mozart
	William Hart, French horn (Ball)
Fantaisie En MIb • •	J. Ed Barat
	James Kays, cornet (Rapier) Nina Gerald, piano
Sonata for Horn and Pianto Lento Lergo espressivo Allegro molto	
	Frank Callaway, French horn (Bail) Samuel Hodges, piano

Pamela Mcdary) violins Barbara Meek) Nina Ralph, viola Richard Rose; cello (Kling)

Steinway Piano

iling Heraid,

KENTUCKY OPERA ASSOCIATION OF LOUISVILLE

MEMBER OF THE LOUISVILLE FUND

MORITZ BOMHARD, Director

and

UNIVERSITY OF LOUISVILLE

present

A MASKED BALL

Opera in three acts

Music by
GUISEPPI VERDI

Libretto by
ANTONIO SOMMA

Sung in English



BROWN THEATRE

Dec. 3 & 4, 1965

8:00 p.m.

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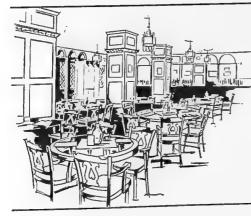
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A MASKED BALL

Cast

RICCARDO, King of Sweden	. Franklin Lusk . Nancy Adams
RENATO, Amelia's husband	Roy Samuelsen
OSCAR, a page	Joan Volek
ULRICA, a fortune teller	Toni Booker
COUNT HORN (Samuel) Enemies of the King	Robert Fischer
COUNT RIBBING (Tom) Members of the King	Bruce Martin
CHIEF MAGISTRATE	Gene Soulshy
SERVANT OF AMELIA	Gene Soulshy
DANCERS Nina Kasden, Kathy Weis and Debb	ie Weishart
Choreographed by Lawrence Gradus	

The Kentucky Opera Association Chorus & Orchestra and

Members of the Bellarmine College Glee Club under the direction of Gus Coin

Conductor and Stage Director Technical Director & Lighting Set Design Costume Design Scenic Artist Costumes executed by Mesdames Dick,	Richard I. Mix Moritz Bomhard Ming Tyler Dick Robert Soule Schaeffer and Carpenter
Scenery built by Wardrobe Mistresses Props Lamblein, Special Makeup	Sigler and Chapman, Gdaniec and Fitzgerald

Place: Stockholm and its environs

Time: 1792

ACT I

Scene 1—Private room in the palace of Riccardo, King of Sweden Scene 2—The dwelling of the gypsy, Ulrica

INTERMISSION

ACT II

Scene 1-An abandoned heath

INTERMISSION

ACT III

Scene 1-A room in Renato's mansion

Scene 2-Anteroom in Riccardo's palace

Scene 3-Grand ballroom in Riccardo's palace

Organ courtesy of Baldwin Piano Company

The Kentucky Opera Association expresses its gratitude to the Louisville Free Public Library and its director, C. R. Graham, for permission to use old Central High School for its workshop.

THE STORY:

ACT I—Scene 1—In a room of the palace, a group of friends and courtiers await Riccardo, King of Sweden. Among them are Count Horn and Count Ribbing, enemies of the King and leaders of a plot against his life. As the King enters, his page, Oscar, hands him a list of guests to be invited to a forthcoming masked ball. Looking over the list, Riccardo is delighted to see the name of the woman he secretly loves—Amelia, wife of his best friend, Renato.

As the others leave, Renato enters with a warning about the conspiracy against the King. Riccardo ignores the warning, and turns his attention to the Chief Judge who has come to ask for the banishment of a gypsy, Ulrica, accused of witchcraft. Oscar, the romantic young page, intercedes on the gypsy's behalf, pleading her innocence and praising her skill at telling fortunes. Intrigued, Riccardo decides that he and his friends will disguise themselves and pay her a visit to test her powers.

Scene 2—The King and his friends arrive at Ulrica's, where they find an excited crowd. It seems Ulrica is expecting a visit from her friend, the Devil. While they are talking, a knock is heard. All leave the hut except Riccardo, who hides himself in a corner. A veiled woman enters. It is Amelia, who has come to ask Ulrica's help in banishing her hopeless love for Riccardo. The gypsy tells Amelia of an herb from which a magic brew can be made, but which must be gathered only at night near a gallows.

Amelia leaves and Riccardo's friends return, calling for a prophecy. Riccardo orders Ulrica to read his palm. She reluctantly does so, but is horrified at what she sees there—he will die by the sword of the next person to grasp his hand. At this point, Renato enters, worriedly seeking the King. Relieved and happy at finding his friend alive and well, he shakes his hand. At this, Riccardo cheerfully tells Ulrica she is a very poor fortune teller—Renato is his best friend!

ACT II—Scene 1—Amelia comes, seeking the magic herb. A shadowy figure approaches; it is Riccardo. The two are unable to resist confessing their love, but are interrupted by Renato who rushes in to warn the King of approaching assassins. Amelia has quickly veiled her face so that she will not be recognized, and Riccardo tells Renato he will leave only in Renato promises to escort the lady back to the city without trying to find out her identity. Renato agrees, and Riccardo then hurries off.

The assassins arrive and are angry and disappointed to find that their intended victim has escaped. When they begin to make insolent remarks about Renato's veiled companion, he draws his sword. To prevent bloodshed, Amelia drops her veil. Renato, astonished and furious, denounces the King and is promptly converted to the cause of the conspirators.

When Amelia and Renato arrive at their home, Renato, still in a terrible rage, tells Amelia that he is going to kill her. She pleads with him to allow her to say goodbye to their son. He grants her wish.

Count Horn and Count Ribbing enter, and the three have a heated discussion over who should have the privilege of killing the King. Amelia returns just as the men

ABOUT THE ARTISTS.

FRANKLIN LUSK (Riccardo) is making his K.O.A. debut in "Masked Ball." He is a graduate of the American Conservatory of Music in Chicago, and is now at Indiana University as a graduate student working toward a doctor's degree. Performing with the I.U. Opera Theatre, he appeared in "Aida" as Radames, and in "Turandot" as Calaf.

NANCY ADAMS (Amelia) is also appearing for the first time with the K.O.A. A pupil of Margaret Harshaw, she is a graduate assistant in voice at I.U. Since arriving there in 1964, she has sung leading soprano roles in Mozart's "Don Giovanni," Verdi's "Simon Boccanegra," and Verdi's Requiem.

ROY SAMUELSEN (Renato), leading baritone with the I.U. Opera Theatre, has a long list of credits in recital, concert and opera. He has studied under such teachers as Lotte Lehmann, and he is the winner of numerous awards in California, Utah, New York and Louisville. Last season he appeared in the K.O.A.'s "Tales of Hoffmann" and "Oedipus Rex."

JOAN VOLEK (Oscar) made a sparkling debut with the K.O.A. as the doll, Olympia, in last season's "Tales of Hoffmann." In "Masked Ball," she sings Oscar, a role she did many times in European opera houses during her recent eight year stay abroad. She is now a member of the faculty at the I.U. School of Music.

TONI BOOKER (Ulrica) is a frequent performer with the K.O.A. and Choral Union, and is soloist at the First Unitarian Church and Temple Adath Israel, as well as with the Frankfort and Louisville Bach Societies. Miss Booker teaches at the U. of L. School of Music.

ROBERT FISCHER (Count Horn) is an extremely familiar performer to local opera audiences, having been with the K.O.A. since its beginning. Mr. Fischer can also claim wide experience in the field of popular music, having appeared in 85 summer stock musicals as well as on Broadway.

BRUCE MARTIN (Count Ribbing) was Colline in the K.O.A.'s first opera of the season, "La Boheme." A native of St. Louis, Mr. Martin started his operatic career in Seattle. He has sung leading roles with the Wandering Minstrels, and last year was a graduate assistant in voice at I.U.

GENE SOULSBY (Chief Judge and Servant of Amelia) drew special mention from the critics for his exceptionally promising debut with the K.O.A. as Schaunard in "La Boheme." Originally from Oklahoma, Mr. Soulsby is in Louisville for graduate work at the U. of L. School of Music.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

GARDENCOURT Emily Davison Recital Hall

Program

Freight Train
Beth Rapier, piano (Ossman)
Neighborhood Parade
Mary Julian Rapier, piano (Ossman)
March of the Trolls Kraehenbuehl
Sara Jean Childers, piano (Ossman)
Postillion French Folksong Song of the Dark Woods Siegmeister
Kim Oliver, piano (Ossman)
Two Part Invention, No. 1 Bach
Mary Beth Droste, piano (Nicholson)
Russian Folk Songs, Op. 107, Nos. 3 & 7 Beethoven
Molly McCarthy, piano (Nicholson)
Night Breeze
Debra Kletter, harp (Kling)
Children's Song German Folk Song
Anne Heckman, violin (Hughes) Accompanist, Carol Hughes

French Folk So	ong Arranged by Suzuki
	Robin Hicks, violin (Schneider) Accompanist, Virginia Schneider
Bohemian Folk	Song Arranged by Suzuki
	Laura Hughes, violin (Schneider) Accompanist, Virginia Schneider
Allegro	· · · · · · · · Suzuki
	Billy Cole, violin (Schneider) Accompanist, Virginia Schneider
Minuet	Bach
	Mark Royster, violin (Schneider) Accompanist, Sharon Royster
The Happy Farm	mer Schumann
	Miriam Basham, violin (Schneider) Accompanist, Karen Basham
Bourrée	
	Cheri Lyon, violin (Schneider) Accompanist, Karen Basham
Gavotte from 1	Mignon Thomas
	David McClure, violin (Schneider) Accompanist, Sheryl Soderberg
Ave Maria for	Harp and Flute Charles Gounod
Song of the N	(Candace Channing, flute) ight Carlos Salzedo
	Carol McClure, harp (Kling)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt	Emily Davison Recital Hall December 7, 196
	12:20 p.m.
	PROGRAM
Allegro	· · · · · · · · De Boech
	Charles Wilson, trumpet (Rapier) Sylvia Nicholson, piano
Concerto in B Minor . Allegro Adagio	· · · · · · · · · J. C. Back
	Virginia Ritter, viola (Schneider) Kay Shields, piano
Sonata No. 2	
	William Haas, plano (Aldrich)
Sonata in E-flat Major First movement:	
	Constance Karem, piano (B. Owen)
Voi, che sapete from L Près des remparts de S	e Nozze di Figaro

Mary Lee Farris, Mezzo Soprano (Smith) Nina Gerald, piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital

VICTOR LAMBERT, Oboe

DAVID DORAN, Piano

Assisted by

LINDA RATHBUN, Piano JAMES WALKER, Flute DAVID ELDER, Violin NINA RALPH, Viola RICHARD ROSE, Cello LELAND TOLO, String Bass

Emily Davison Recital Hall December 7, 1965 1:00 p.m.

PROGRAM

Concerto in C Minor, Oboe and Basso Continuo .	Benedetto Marcello
Allegro moderato Adagio Allegro	
	•
Pastorale, Oboe and Piano	Howard Hanson
Quartet in E Flat Major, Op. 8, No. 4, Oboe and S	trings
Allegro Andante Rondo	
Pastorale and Harlequinade for Flute, Oboe, and Pia	ano Eugene Goossens

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt	Emily Davison Recitel Hell	December 9, 1969
	1:00 p.m.	
	PROGRAM	
Someta in E. Op. 109 Vivace, ma non to Prestissimo		Beethoven
ristrate of mono	Compagato on captoparto	
	Robert Smith, piano (Luvisi)	
Three Klavierstucke, (Intermezzo in Fi Intermezzo in A i Ballade in G min	ninor nejor	Brohns
	Yvonne Switzer, piano (Luvisi)
Concerto in A-flat mi	rop	. Bernard Fitzgerald
	Ronald Souder, trumpet (Rapic Sylvia Nicholson, piano	er)
Sonata No. 2 I Moderately Fas		Hindewith
	William Haas, pieno (Aldrich)	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

GARDENCOURT Emily Davison Recital Hall

PROGRAM

The First Noe. Old Christmas Holy Night .	caro.	1					В	ohen	nian Air
	Joan	ne Bel	11, h	narp	(Kl	ing)			
Good King Wen Silent Night	cesla	s	•		•	• •		F.	Carol Gruber
	Marg	aret I)arcy	r, ha	rp	(Kli	ng)		
Moderato Cant Tuneful-Snuff Song of the N	-Box							C.	${\tt Salzedo}$
	Barb	ara St	tutzŀ	ce, h	arp	(Kl	ing.)	
Chaconne	•				٠	•	•	J.	S. Bach
	Greg	ory Fi	ılkeı	cson,	vi	olin	(K	line	g)

This is the fourth Preparatory recital of the 1965-66 season. The next recital will be held on December 18.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

RECITAL



Emily Davison Recital Hall December 14, 1965 1:00 p.m.

PROGRAM

Concerto in C Major for Oboe and Piano
Allegro spirituoso Andante Rondo
Sonata in C minor for Flute, Oboe, and Piano Jean-Baptiste Loeillet
Sonate, Oboe and Piano
Sehr langsam

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSTC

	SCHOOL OF MUSIC	
Gardencourt	Organ Recital (Pupils of Melvin Dickin	December 14, 1965
	12:15 p.m.	
	PROGRAM	
Fugue in G minor, B	W 578	· · · · · · J. S. Bach
	James Waitt	
Allein Gott in der : (Trio Super)	Höh' sei Ehr', BWV 664 · ·	· · · · · · J. S. Bach
	Diane Redline	
Larghetto Poco animato Canon à l'octa Vif Vivace	ve rte et à la quinte	Marcel Dupré
Nun danket alle Got	t, BW 657	J. S. Bach
	George Rapier	
Prolude in A minor,	BWV 543	J. S. Bach
Fugue in B minor, B	W 579 · · · · · · · · · · · · · · · · · · ·	J. S. Bach

Kay Ellsworth

First Symphonie, Opus 14 Louis Vierne

Nina Gerald

* * 4

Pastorales de Noel Andre Jolivet

Pamela Stutzke, harp (T. Kling) Margaret Lewis, flute Terry Taylor, bassoon

UNIVERSITY OF LOUISVILLE CONCERT BAND

LEON RAPIER, CONDUCTOR

Bigelow Hall	December 15, 1965	8:00 p.m.
	PROGRAM	
La Fiesta Mexicana Mass		• • 🤲 Owen Reed
Chorale and Fugue in G M	inor	Bach-Abert
Symphony No. 3 Adagio Allegro con brio		Vittorio Giannini
	INTERMISSION	
Fanfare and Allegro	e: "e e e e	Clifton Williams
Trumpetude		. Arban-Frackenpohl
Miniature Set for Band . Prelude Monologue Interlude Dialogue		Donald H. White

Postlude

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

	and the first field all.	
Gardencourt	Emily Davison Recital Hall	December 16, 1765
	12:20 p.m.	
	PROGRAM	
Prelude and Fugue in	a major, W.K. II	
	Bonnie Breidenbach, piano (Aldi	rich)
Sonata in E minor Largo Allegretto		Benedetto Marcello
	Nancy Hatcher, double bass (Familia Gerald, piano	nkhauser)
Introduktion und Vari uber das Thema Irh Introduktion Thema Variation I	ationen Blumlein alle	Franz Schubert
	Nancy Deats, flute (Fuge) William Haas, piano	
Recitative: E pur co Aria: Piangero la so	si in un giorno) rte mia from Giulio Cesare).	Handel
	Joi-Jan Llewellyn, soprano (Sm Joyce Cornell, piano	ith)
Intermezzo in E major	, Opus 116, No. 4	Brahms
	Kay Shields, piano (Graves)	
Meine Lieder, Opus 10 Ici-basi, Opus 8, No.	6, No. 4	Brahms

Suzanne Pape, mezzo-soprano (Smith)
Joyce Cornell, piano

UESVERSIEY OF LOUISVILLE SCHOOL OF MUSIC

Gar	d	en	c	ou	rt
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Emily Davison Recital Hall December 16, 1965

1:00 p.m.

PROGRAM

Sonata I in A minor	Gal llifettö
Spiritoso e Staccato	
Largo e Staccato Hornpipe a l'Inglese Vivace	
Charles Carlile, trombone (Lyon) Thomas Russell, piano	

Fantasy Pieces for Clarinet and Piano, Opus 73 Robert Schumaun Zert und mit Ausdruck Lebhaft, leicht Rasch und mit Feuer

> Caroline Frederick, clarinet (Livingston) Frances Morris, piano

. . . . Rousseau Robert Spiegelhalter, trombone (Lyon) Terry Taylor, pisno

Concerto for Oboe, K. 314 W. A. Mozart Allegro aperto

> Key Feddern, oboe (McAninch) Sylvia Nicholson, piano

Ah! mon fis from Le Prophete Giacomo Meyerbeer

Iris Carter, Mezzo soprano (Smith) Constance Karem, piano

Special Christmas Program to follow

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

Students in Recital

GARDENCOURT Emily Davison Recital Hall

December 18, 1965

11:30 a.m.

PROGRAM

"May Song" .			German Folk Song
	Charles Neufe Accompanist,	eld, violin Carol Hugh	(Hughes) es
French Folk So	ong	• • •	
	Tamra Roper, Accompanist,		
English Folk S	Song		
	Kenneth Math Accompanist,		
"Long, Long Ag	go"		. T. H. Bayly
	Frances Mill Accompanist,		
Twinkle, Twink Theme and	kle, Little S d Variations		
Old MacDonald	Had A Farm		
Jesus Loves M	e	. 4	
Silent Night		• •	
Jingle Bells		• •	
	Anna Rhee, 1	piano (Lee)	

Minuet	0	0	m	0	0	0	Ð	0	0	٥	0	0	٥	-	3acı	J∞DJ	
			Mar	k F	loys	ster ist,	V:	riol irgi	ini.	(So	chne chne	eide eide	r)				
Bourree	o	С	٥	0	Ð	Ð	٥	@	0	c	٥	0	0	Ø		Ha	mdel
			Che	eri. Somp	Lyc can:	m, ist	vi.	oli	n B	Sch ash	nei am	der))				
Ave Mar	ia	0	ō	٥	0	0	c	O	G	۵	0	0	0		Bac	h=G	ounad
			Dar Car	vid rol	lic Mc	Clu Clu	re, re,	vi. ha	oli rp	n (KI	Sch ing	neid)	ier))			
Silent	Nie	ht	0	0	0	0	0	ç	0	ø	۵	o	٥	φ	Q	G	ruber
Jingle	Be]	Lls	٥	9	D	0	0	0	0	υ	0	٥	o	8		Pie	rpont
						7	TOI	IN	CLA	SS							

violins:

Miriam Basham
Bill Cole
Ann Heckman
Robin Hicks
Laura Hughes
Bill Longley
Cheri Lyon
Kenneth Mather
Frances Miller
Chuck Neufeld
Tamra Roper
Mark Royster
Tlam Smith
Laura Warren

piano:

Karen Basham Carol Hughes

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

NOEL FELDE, violin

Pupil of Paul Kling

Assisted by
Robert Smith, piano
Kenneth Albrecht, French horn

Emily Davison Recital Hall December 18, 1965 8:30 p.m.

(Given in partial fulfillment of the requirements for the degree Bachelor of Music.)

PROGRAM

Fantasie für Violine ohne Bass, Es dur Georg Philipp Telemann Doice Allegro Largo Presto
Fantasie für Violine ohne Bass, e moli Georg Philipp Telemann Grave Presto Siciliano Allegro
Choses vues à Droite et à Gauche (Sans Lunettes) Erik Satie Chorale hypocrite Fugue à fâtons Fantaisie musculaire
Vier Stücke, Op. 7 Anton Webern Sehr langsam Rasch Sehr langsam Bewegt
Five Melodies, Op. 35 bis Serge Prokofieff Andante Lento ma non troppo Animato, ma non allegro Allegretto leggero e scherzando Andante non troppo * * *
Trio for Piano, Violin and Horn, Op. 40 Johannes Brahms Andante Scherze Adagio mesto Allegro con brio

The Louisville Chapter American Guild of Organists



Presents

Gerre Hancock

in Recital

CHRIST CHURCH CATHEDRAL

421 South Second St.

Louisville, Ky.

Tuesday, December 21, 1965, at 8:00 P.M.

PROGRAM

I.

Concerto in G minor, Op. 4, No. 1 for Organ, Strings and Oboes

Larghetto e staccato-Allegro-Adagio (Organo ad libitum)—Andante Georg Friedrich Haendel (1685-1759)

The orchestra begins with declamatory chords and scale passages, answered by the organ. The strings then follow with a strongly rhythmic motive, which alternates with lyric passages for the organ. Immediately there follows a quasi-fugal exposition of the allegro movement, with a downward scale passage and then an octave leap. A second section brings in the minor key, which is tossed about between organ and orchestra. A short adagio for organ leads to the final andante, an air with several sets of variations.

II.

Noel sur les jeux d'anches, sans tremblant, et en duo Louis Claude Daquin (1694-1772)

Daquin, a celebrated musician of his day, came from a distinguished French family who were likewise prominent in their services to the Court. A pupil of the famed Marchand, he was appointed Organist of the Chapelle Royale in 7138. It is said that "all Paris" flocked to hear Daquin play his Noels at Christmas. This Noel is simply a theme with five variations, based on a Yuletide folk-melody; it is an engaging work, full of variety and charm.

III.

Two Chorale Preludes on "In dulci jubilo". . Dietrich Buxtehude (1637-1707) Johann Sebastian Bach (1685-1750)

The lovely "In dulci jubilo" first appeared in a Leipzig University manuscript around 1400; the hymn expresses with moving simplicity the joy and beauty of Christmastide. Buxtehude's setting of the chorale is rather lyric, with a richly ornamented treatment of the melody. Bach's setting is, contrastingly, brilliant and spirited; the tune is boldly presented with exciting interspersions of free material. The text is to be found in the Episcopal Hymnal of 1940, number 30.

IV.

Prelude and Fugue in A minor Johann Sebastian Bach (1685-1750)

The brilliant "A minor," written around 1715 during Bach's days in Weimar, is a towering monument in keyboard literature. The Prelude, with its arreggio-like motif, is an admirable companion for the Fugue, with its long and flowing theme, the unfolding of which produces music of great intricacy and grandeur. Dramatic harmonic and textural qualities characterize the Prelude; and the highly developed Fugue is brought to an exciting climax with cadenza-like passages, first in the pedals, and then in the manuals. The giant Bach thus transforms a minimum amount of motific material into music of magnificence and power.

INTERMISSION

V.

The Nativity of Our Lord Olivier Messiaen (b. 1908)

VIII. The Wise Men IX. God among us

Messiaen, Professor of Music at the Conservatory, and Organist at the Church of the Holy Trinity, both in Paris, is considered the most original and inventive French composer since Debussy; he has developed a highly formal musical language all his own. His music, of a marked impressionistic quality, gives one the strong

sense of a very deep Christian mysticism. This suite, composed in 1936, consists of nine picturesque "Meditations" upon the Nativity. "The Wise Men," full of oriental flavor, seems to suggest the long trip during which they were led by a Star in the east; one is almost able to see and hear the swaying motion and the gentle noises of the caravan as it journeys along. The last Meditation comments on verses from St. John and St. Matthew: "And the Word was made flesh and dwelt among us . . ."; "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour." It is a firm and marvelous treatment of a descending theme with which the composer depicts the coming of the Saviour from Heaven down to earth; several contrasting sections lead to a brilliant, toccata-like finale which brings the piece to a thrilling and triumphant close in a burst of sound.

VI.

The recently composed and published "Air" will be played by the composer; the simple opening melody is fully stated, then developed. At the end there is a recurrance in its original form, now stated in canon.

VII

Concerto in G minor, for Organ, Strings and Tympani

Francis Poulenc (1899-1963)

Poulenc was a member of that Parisian group known as "The Six". He has clung to tonality and the principle of a "singing" melody. His melody however is modern in character, as is also true of his harmonic treatment and rhythmic concepts. One finds a comparative lightness of texture and always charm. The concerto, written in 1938, is in four sections which make up a single large movement. A short andante introduction leads to an allegro giocoso, then an andante moderato, an allegro molto and finally another allegro giocoso. A motto theme of four notes lends unity to the composition.

Schantz Organ

Lilian Murtagh Concert Management

Orchestra courtesy of Recording Industries Music Performance Trust Funds and Local No. 11, A. F. of M.

ORCHESTRA PERSONNEL

VIOLIN I

Richard Skerlong, Principal Ruth French Joseph Klan Jesse Palmer Alfred Rauh

VIOLA

Patricia Skerlong

Virginia Schneider, Principal Carl Eckhart Marion Korda Thomas Fenn VIOLIN II

Mary Klan, Principal Mary Taylor Carol Hughes Karen Noer W. Allen Ament Alberta Zurfluh

CONTRABASS

Jan Fankhauser Betty Cheeseman VIOLINCELLO

Grace Whitney, Principal William Doolittle Brooke Hicks

OBOE

Carolyn Hauptman Fenn Eugene Isabell

TYMPANI Ted Otten

ROBERT CRONE, Conductor

The Officers and general membership of the Louisville Chapter, A.G.O., wish to extend their thanks to the organist, clergy and vestry of Christ Church Cathedral for the use of the church and its fine instrument for this occasion.

The Louisville Chapter, A.G.O., will sponsor a recital by Robert Baker of Union Theological Seminary, N.Y.C., at St. Andrew's Episcopal Church, 2033 Woodbourne Ave., on March 18, 1966.